

NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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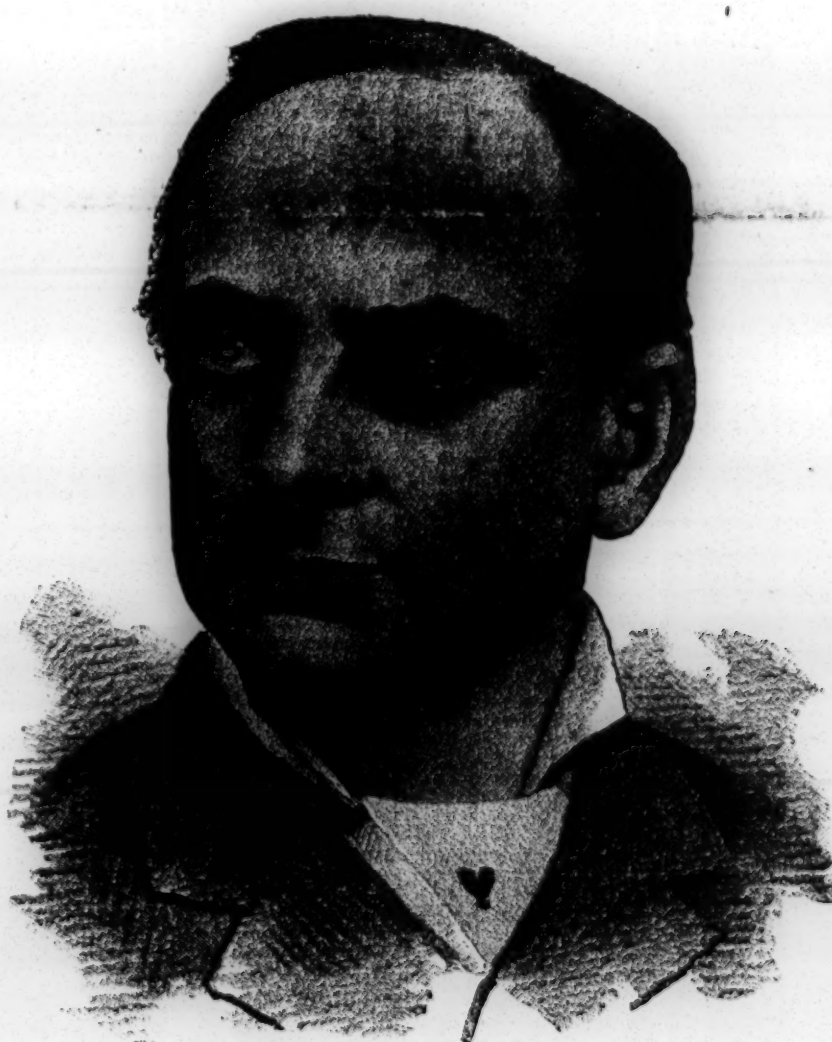
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DRAMA IN THE STATES.

DOINGS OF PLAYER FOLK ALL OVER THE COUNTRY.

Chicago.

AUG. 3.

McVicker's.—Engaged concluded its long and marvellously successful run of four weeks last night. To-morrow (4th) Otto Peltzer, a talented German of this city, will have a chance with his new piece, *Gretchen*, an adaptation of the clever German comedy, *Three Pairs of Shoes*. Lina Tottenborn plays the title role, supported by Mose Fiske, Fred E. Goldthwaite, J. H. O'Neil, Blanche Wheaton (the novice whose Parker in *Engaged* made so favorable an impression), and others. John Dillon follows in a new play, *Haverly's*.—The Banker's Daughter.—A. R. Cazaureau's revision of Bronson Howard's *Lillian*, the latter already familiar to the local stage—was brought out July 28 by the Union Square co. to a very large and interested audience. It is late in the day for commendation, but Mr. Cazaureau deserves praise for his work, which has turned a success d'estime into a popular hit. It is also a matter of gratification that Howard's comedy passages have been kept intact. The only change in the original home cast was Harold Foshberg, who replaced H. F. Daly as Dr. Watson. All the favorites of Mr. Palmer's company were warmly greeted, particularly Charles Thorne. The original cast of *Lillian's* Last Love, first produced at Hooley's Sept. 4, will be of interest in this connection:

Owen Routledge..... John Blaisdell
Archibald Streibelow..... J. J. Sullivan
G. Washington Phillips..... Chas. B. Bishop
Lawrence Westbrook..... Russell Soggs (Bassett)
John Babbage..... Geo. Giddens
Comte de Carole..... Kate Salsbury
Mr. Brown..... R. Buck
Montvillais..... W. H. Otis
Dr. Beaumarchais..... W. A. Eyttinger
Dr. Midwinter..... W. B. Arnold
Jerrold..... Sam Reed
Lillian..... Eliza O'Connor
Florence..... Sydney Cowell
Aunt Fanny..... Mrs. C. F. Maeder
Lizette..... Virgie Jackson
Natalie..... Annie Hamilton

The play ran three weeks and a half. The Banker's Daughter will be kept on week of 4th.

Quinlin's (late Hooley's).—*Wallack's New York Star* comb. is the misleading title which Arthur Mr. James Henry "Wallack" has bestowed upon his company, who opened here Monday night to an audience of respectable proportions. You will agree with me that Tom Taylor's Ticket-of-Leave Man is in this age somewhat of a bore, and even the "Wallack" star co. have been unable to revive much interest in this stage-worn drama. The four principals of the company, Messrs. F. E. Aiken, H. Rainforth, O. Fawcett and Genevieve Rogers, were apathetically received, though their efforts merited more encouragement. Aiken's Bob is well-known here, and retains all of its familiar characteristics. O. Fawcett's Jones was a disappointment to those who expected anything of this comedian. H. Rainforth's Moss was well made up and fairly acted. Genevieve Rogers I do not admire. Her May Edwards was a distressingly colorless performance. Randolph Murray, a gentlemanly actor, played Hawkshaw with quiet force. W. J. Cogswell's Jim Dalton was not the worst I have seen. Mrs. "Wallack," an excellent actress of old woman parts, was Mrs. Willoughby, Alice Sherwood, a slouchily-attired Emily, and a Miss Dora Dufour made a pitiable spectacle of herself as Sam. There was no excuse for having this part so shockingly misinterpreted, and unless Mr. "Wallack" secures a sourette who knows something of her business, and puts his foot down on Aiken's specialties, his "four stars" will twinkle to little pecuniary profit. The small parts were mechanically performed by some local fakirs. Business very bad after first night. The local press united in condemning the performance as the most discreditable one that the piece has ever received in this city. 4th. A Scrap of Paper. Aiken as Prosper, Fawcett as Brismouche, Rainforth as Anatole, Miss Rogers as Suzanne, Alice Sherwood as Louise, and Mrs. "Wallack" as Zenobia. Poor Palgrave Simpson!

Hamilton's.—Edward Arnold made things howl in his virtuous drama, *Victims of Fate*, until Thursday, when Tom Taylor's dramatization of *A Tale of Two Cities* was substituted. I have not been able to see this 4th. Mr. Arnold appears in the drama *Ruthven the Vampire*. Business moderately good.

Philadelphia.

SOUTH BROAD.—On Monday this theatre was reopened for a short summer season of two weeks with Suppe's *Faust* by the Miniature Opera co. There was a large audience present. The performance was a marvelous one in every particular. At the end of the two weeks they will take the road to appear in the principal cities.

NORTH BROAD.—*Faust* has been suddenly withdrawn and Pinafore revived, with the same cast as last season. Monday evening there was a large audience present.

WALNUT.—Closed present week. Opens Monday next with *Mordant* and *Boniface* co. in Queen's Evidence.

PERMANENT EXHIBITION BUILDING.—On Monday the German troupe of this city commenced a season of opera at the theatre in above building, playing Pinafore to a good audience.

MAENNERCHOR GARDEN.—Trovatore with Anvil Chorus, executed with ten anvils and full male chorus, is attracting large audiences.

PARK THEATRE.—This theatre is undergoing great improvements, a new stage of 50 ft. being in course of construction, and will open for the season on September 15, with the Union Square co. In The Banker's Daughter.

GRAND CENTRAL.—Arrivals for present week are Styles and Barry, Clooney and Ryan, and Dock Gorman. Fair houses. NEW AMERICAN.—The regular variety and dramatic company appear this week in a grand bill, the chief feature being Marie Wol-

lesley in The Brigands.

IRVING.—The New National opens Sept. 1. George K. Goodwin of the Walnut and Park Theatres has sole management of Mrs. Barney Williams' business for next season. Camerons' Minstrels reopen at their little minstrel palace on Sept. 1.—T. W. King the bareback rider, is negotiating for the Industrial Art Building on Broad street in this city, with a view of making it a first-class circus.—Miss Bellis of the Philadelphia Church Choir co., and Prof. Sousa, the leader of the orchestra of the same company, are to be married.—J. C. Franklin, the pantomimist, died in this city last week at the residence of his sister, Mrs. Maggie Dumbell.

Boston.

PARK.—Revels continues to large audiences. Hiawatha next week.

MUSEUM.—Children in Pinafore.

ITEMS.—Wm. Warren has returned from his vacation, looking much improved.—R. A. Jerrold has sailed for Europe.—Orrin Clarke Richards, who was for many years scene-painter at the Howard Athenaeum, has just completed twenty-four sets of scenery and a new drop-curtain for the Academy of Music, Worcester.—Fred. Stinson, who was manager of the Howard last season, is to have charge of a new opera-house at the south end on Dudley street.—The Boylston Museum is undergoing extensive repairs and opens Aug. 11.—C. H. Thayer takes the Juvenile Pinafore co. on the road in the Fall.

San Francisco.

JULY 29.

CALIFORNIA.—Three operas were given here last week: La Petite Marie and La Marjolaine for the first and last, and La Grande Duchesse between, to preserve the proprieties. La Petite Marie is new here, and though it has but one good character, it is likely to become a favorite, as, like a story of the Middle Ages, though rather tiresome, it is awfully naughty. Mlle. Deforme had the principal character and the only good situation, doing justice to both. Aimee, as Graziella, was delightfully ingenuous. La Grande Duchesse was played two nights to good houses. Aimee is always at her best in this opera, and with Mezieres, Julian and Payard, as the Baron, Fritz and Prince Paul, no better support could be desired. A splendid house greeted the little Frenchwoman on Friday night, when she took a benefit in La Marjolaine. This opera is several laps (no literal insinuations intended) ahead of La Petite Marie in immorality, but the plot and music is brighter and more taking. Mezieres burst upon our astonished vision in this opera as a very good-looking young man, proving how marvelous his make-ups have been, for everybody has considered him an octogenarian. Aimee, as usual, was a natural exponent of innocence under a cloud, and sang the music of La Marjolaine in a manner which gained her several encores. Duplan, as Peterschoff, was the wonder and delight of the gallery. Mme. Favart was produced last night to a good house. Aimee, or perhaps clever Maurice Grau, has arranged the list of operas on a descending scale of morality, the last being even more suggestive than La Marjolaine. Anticipation is in a quiver of delight as to what the next may be.

STANDARD.—Diplomacy was produced here last night. The play ran smoothly, but the smallness of the stage and the vast amount of furniture with which it was set, made matters somewhat crowded during the energetic curtain scenes. From present appearances the play is good for a two weeks' run at least. Further notice next week.

BUSH.—Tony Pastor has brought out a good show, and is crowding this place nightly. Noticeably inferior, however, to anything he ever before presented is a very queer Pinafore act, by the Irwin Sisters. With this exception, his people and their acts are all first-class, and will draw well to the end.

ITEMS.—Frank Lawlor of the California management goes East this evening to engage attractions and two or three people for the stock company. Lizzie Harold, formerly of the Boston Museum, opens, as sourette, with Robson and Crane, who commence the new season at the California in three weeks. The position of leading lady has not yet been filled. Henrietta Vaders was negotiated with, but her terms were too high to suit the management. Jefferey Lewis would have remained had she been offered the leading position, but the management did not consider her sufficiently "up" or capable in Shakespearean lines to satisfy. Tom Keene will be leading man, Wells juvenile, and Felix Morris low comedy.—Rose Coghlan has signified her intention of departing from the gloomy shadows of the Baldwin Monday next, to be in New York on the 11th proximo, in time for rehearsal at Booth's. If the Baldwin is continued under the present mixed management, Lillian Andrews will probably be engaged for leading business. This will be satisfactory to all the people on the stage. It will give Kate Corcoran a chance to shine in juvenile business and divide leading business. Jim O'Neil will not be so cast in the shade as he is at present; Herne will have made himself more "solid" with the management. Mr. Charles Goodwin (?), by having reduced the salary total, and everything will be lovely for all but the unfortunate stragglers who attend the theatre in the hope of seeing a good leading lady.—After finishing her present engagement with Kennedy at the Standard, Nina Varian goes East—"to stay," she says.—The Sherwin Pinafore comb. had a terrific row and burst up in Virginia City. No salary. Sherwin left her "hubby." Company sue. Sue and he die.—Walked home. Glad to get home alive.—There is a feeling of deep disgust in dramatic and newspaper circles at the indecently scurrilous billingsgate directed at the best element of San Francisco journalism, through the columns of a self-styled dramatic weekly published in New York. W. H. L. Barnes, a prominent lawyer, has been retained, and numerous suits for libel will probably soon be commenced against the sheet.—E. G. Cotton's physical luck did not keep pace with his financial welfare in his pedestrian tournaments. During the female six-day contest he was brutally beaten by a gang of disappointed blackmailers, but is now sufficiently recovered to appear in court and assist in sending his assailants to jail.—Chas. E. Locke was interested with Mr. Cotton in the walking scheme, and rumor hath it that each cleared over \$5,000. They have no end of similar shows and boxing tournaments indefinitely announced.—Harry Brown expected a booming market with his pantomime, Bulls and Bears, at the Grand, but a dull period, with but few transactions and low quotations, soon uncovered his margins and left him at the mercy of his brokers (the hall man, etc.), who cruelly sold him out before the venturesome operator had time to cover his "shorts." The board is closed for the present. Harry is a bold operator, and if his information improves to the standard of

his backing, he will succeed in beating the market yet.

St. Louis.

AUG. 2.

The turn in the tide of the existence of the Church of the Messiah has come and the transformation progresses. The interior is utterly demolished and the windows, formerly of a distinctive Gothic style, have been so altered in form and appearance as to leave no suggestion of their former character. The walls have been heightened—an additional brick wall having been erected to the height of the apex of the former slanting roof. The front of the building will be occupied by stores on the ground floor and offices above. The vestibule will be in the centre, and will lead directly into the auditorium. This will consist of parquette, parquette circle, balcony and family circle, accommodating some 2,000 people, seated and standing. The decorations will be very chaste, tinted in blue, cream-color and gold. The floor in the lower part of the house will be handsomely carpeted, and the curtain will represent a medallion landscape on folds of white satin. The stage will be very wide and deep, with proscenium high, and will be provided with every improvement and appliance for the setting of spectacular pieces. It will be one of the handsomest theatres in the United States. Of it more anon.

On Saturday evening last the watchman of the Opera House, Peter Finan, who was for a long term of years a faithful adherent to "rare old Ben" DeBar, left the theatre to see his wife off on the train. The theatre had been left in his charge by Manager Norton, and he and his sons were the guardians of the place by day and by night. To the right of the vestibule is Steve Cornish's font of inspiration, and to the left a small law office, occupied by Alanson B. Wakefield and his law partner, Mr. Anderson. Mr. Wakefield was owner of a part interest in the Opera House, and had a claim against it. The brief dereliction of Peter was fatal, for on his return he found the establishment barred and bolted against him, and Wakefield in possession. The latter expressed his determination to hold the fort, and said, like Badger, that his "terms had raised," and that he would demand several thousand dollars more for a compromise. The Circuit Court finished its term on Wednesday, and this would carry litigation into the Fall—long after the season had opened. If his demands were not acceded to he would run the theatre as a first-class variety show. Wakefield is sharp, shrewd, and has been connected with more than one transaction in which Scriptural purity did not appear as a chief element. He was prominently connected with the police commission scandal, and is looked upon by many as the high priest of certain keno and gambling rings.

But the Wakefield cause did not prevail, and his force, consisting of Capt. Martin, an old-time theatrical manager, and his sons and Billy Carroll, a well-known man about town, were arrested on a criminal charge of forcible possession—this through the finely managed action of Mr. Robertson, Mr. Norton's attorney, in whose hands the matter was placed.

They were arrested simultaneously and marched to the Four Courts (the city jail and criminal courts)—this being on Tuesday afternoon. A large force of Norton men then took possession and held the place. Peter Finan is armed with a cavalry sabre and a revolver, and was to be any interloper who comes in his way. Thus ends for the present a very interesting bit of theatrical history.

ITEMS.—Arden R. Smith was the treasurer of Pope's new theatre. He was very well liked in this capacity during his connection with the Opera House last season, barring an occasional tiff with some of the newspaper men.—Pat Short, treasurer of the Opera House, says that there is nothing to disclose as yet regarding the coming season.—Mr. Norton has his dates almost entirely filled, and will make his announcements in due time.—The same report is made at the Olympic Theatre.—The Theatre Comique will open Sept. 6, with a good variety company. Ed and Tom Haley, two local favorites, will benefit Aug. 20.—The season at Ubrigg's Cave continues well patronized. Next week Pinafore and The Belles of Cornville are billed for three performances each.—The Halcyn Opera company have had a rather hard time in getting their season opened at Bodeman's Garden. On Sunday evening last, Fred Schillinger, the leader, was delayed at a picnic, and on the following night the lackstraw succeeded, and a young lady had to assume the role. Matters are running easier now, owing to the exertions of Dick Deadeye, Frank Howard.—J. H. Hennie and wife have seceded from the Ubrigg Cave co., and have joined the Halcyn.—Girof-dirotto is underlined.—The Jones Pinafore co. telegraphed from the provinces for a Josephine, and a young lady was found. She only wanted \$60 per week, which was rather too heavy for the business they were doing.—Mr. A. Waldauer, conductor of music at the Opera House last year, has written a new play entitled *Eagle Willy*. Mr. Waldauer dramatized *Fanchon, Pearl of Savoy* and *Little Barefoot* for Maggie Mitchell.—The manager of the Globe Theatre, a place having a very "mixed" reputation, states that he intends to improve the nature of his show. He has engaged a good dramatic company to present old-time melodrama.

Cincinnati, O.

AUG. 3.

LOOKOUT OPERA HOUSE.—The Novelty troupe and the Wellington Sisters in their Living Dissolving Pictures played to fair business the past week. They close their engagement with the performances of this afternoon and evening. They go to Louisville, Monday evening, for a four days' engagement.

ITEMS.—Pinafore will be produced at the Zoo in magnificent style, on a vessel in the lake. The Thomas orchestra will furnish the music, and the first performance will take place Thursday evening, Aug. 17.—Dan Rice is now manager of Jas. Robinson's Circus.—The Escher Brothers will call their new theatre (Schickling's old place) "Escher's New Palace."—Bob Miles received a pair of elegant sleeve buttons from San Francisco the other day.—Dave O'Brien, formerly of Heuck's, has secured the Gem comb., under the management of Charles M. Bodkin, and will give performances in Cleves, O., Aug. 4, 5, 6. Nellie Arnold of Louisville and Mr. Clark are members of the company.—R. Beverly, the tenor of last season of the Oates troupe, arrived in the city yesterday.—The Cecilia Crisp comb. is at Lebanon, Ky.; Henderson's comb. here.—The popular Tivoli reopens next Saturday evening.—John Havlin and wife arrived in this city this morning in good health.—Billy Gleason of this city has been engaged by the Boniface comb. for the coming season, opening at the Walnut, Philadelphia, Aug. 11. They will

play here Dec. 25.—Maud Moore, Maud James, Allie Chapman, Jessie Lesner, Frank Claire, Charles Lisle and John Givens of the Pauline Markham party that exploded in San Francisco a couple of weeks ago, are all Cincinnati folks. By walking twenty miles per day they will reach here on or about Jan. 1, 1880.—George Morton, formerly of the Grand Opera House, Cincinnati, has been engaged by Daly.—All our theatres will cut the price-list down this year.—Helen Tracey has been engaged in the support of Adele Belgarde.—Fred Kent was "held up" by two footpads on Sixth street last evening and robbed of a \$6,000 diamond pin. That's what Fred valued it at, anyhow.—Adam Weber will lead the orchestra at Heuck's this Winter.—Joe Gulick, ex-manager of the "Nash," has been engaged to manage the Harry Webster comb.—The variety prospect for next season in Cincinnati is better than has ever been known before.—Joe Lang, the favorite comedian, has been engaged for the season by Manager Douglas for Robinson's.—Robinson's will have newly-furnished dressing-rooms, while the green-room will be fitted up in elegant style.—That dramatic company up at the Soldiers' Home, Dayton, O., are making lots of the "needy."—W. H. Powers of this city has succeeded in making engagements with Mrs. D. P. Bowers and Charlotte Thompson, who will appear the coming season in conjunction in standard plays, supported by a first-class company.—Robert Ferguson, Sallie Mason, Mary Milton, and Mulligan and Morris will open Escher Palace Aug. 16.

Albany, N. Y.

LELAND OPERA HOUSE.—The next season at the Leland opens one month from to-day (Aug. 4), probably with Southern.

MARTIN HALL.—James Redpath begins his Lyceum course in October at this Hall. The entertainments will probably pay, but some of the attractions (Robson and Crane, Emma Abbott or the Criterion Comedy co.) could "pull" a larger business by making more than a one night's stand.

ITEMS.—The structure on the performance of the bad amateurs, styling themselves the Globe Comedy co., in my last week's letter, naturally excited a good deal of comment here, and the would-be actors threaten your correspondent with things too terrible to pen.—The Globe Hotel co. have "released" their best player (in base-ball parlance), the one and only Jimmy Johnson, their ci-devant manager. Now they had better show one more evidence of returning reason: leave the stage and return to their less ambitious but more successful vocations. Paul A. McDough, the enterprising Albany agent for Andrews' American Queen, has opened an office in Wendell's music store, No. 542 Broadway. His letters from the watering places in this vicinity are quite readable.—The Singer Juvenile Pinafore co. are doing the "sububs" to good business.—The one and only James D. is a great fireman; his weekly bonfire list in the Press is quite interesting.—George Van Santwood of the defunct Boston Pinafore co. is in town. They gave an excellent entertainment in Albany.—If this should be my last letter, I shall have died in the interim from too much Johnson.—The Argus, alluding to my last letter, says: "The New York Mirror of this week contains a spicy Albany letter, furnished by a correspondent who does not hesitate to handle the so-called Globe company troupe performance given in this city rather roughly, and to express the sentiments of most of those who saw the same."

Columbus, O.

Work on the Grand will have to be pushed along lively if it is to open 25th. Manager Morris has returned from New York, where he claims to have engaged all the best attractions, but as he has only 22 out of the probable 100 combinations there must be some mistake. Then it is very doubtful about all appearing that he announces, for at the time he was supposed to have engaged them some companies were not made up and had no route or dates fixed. Following is a list as they are announced to appear at the Grand: Maggie Mitchell, Aug. 25 and week; Joseph Jefferson, Sept. 6; Gotthold's Octroon, Sept. 19, 20; Alice Oates Comic Opera co., Sept. 30, Oct. 1; Bergers and Sol Smith Russell, Oct. 3, 4; Herrmann, Oct. 6, one week; Ada Cavendish, Oct. 19, 30; Rice's Evangeline, Oct. 31; John McCullough, Nov. 7, 8; Haverly's Mastodons, Nov. 20; Strakosch, Nov. 22; Neilson, Dec. 1, 2; Mary Anderson, Dec. 9, 10; Joseph Murphy, Dec. 12, 13; F. C. Bangs, Dec. 22, 23; McDough Miss comb., Dec. 25; Robson and Crane, Jan. 1; Lotta, Jan. 6, 7; Philadelphia Amateur Church Choir Pinafore co., Jan. 13, 14; Maretzke Opera co., Jan. 16, 17; Emma Abbott English Opera co., Jan. 23, 24; Union Square co., Feb. 6, 7.

Manager Theodore Comstock has also returned from New York, where he booked quite a number of attractions for his Opera House, but he is wise enough to keep them to himself and not allow a list of them to get into print. Mr. Comstock was in New York only a few days, but left his son Frank there, who is completing further engagements. The Opera House is being upholstered and painted. Some new scenery will be added and the drop curtain retouched. Opens 25th. State Fair week—with Nick Roberts' Humpty Dumpty. Mr. Comstock thinks neither house will make money this season, as Columbus is not large enough to support two opera houses. Variety house yet to hear from.

ITEMS.—C. S. Ammel, formerly business manager of Alice Oates' co., is dabbling in politics and has been proposed for Sheriff.—Charest Family, wire-rope performers, have been giving exhibitions at one of our beer gardens the past week.—A band tournament is announced for Sept. 16 and 18, at the fair grounds, when some good music may be expected.

Pittsburg, Pa.

All houses remain closed at this writing. Nothing definite can be announced as to reopenings, but it is rumored the Opera House will again throw open its doors to the public on or about Sept. 1.

The announcement made in my last in regard to Effie and Annie Ellsler being engaged to Manager Daly for next season, is denied. They go to the Madison Square, as also will Frank Weston, late leading man in Manager Ellsler's company, and the gentleman to whom it was rumored Effie was engaged to be married.

The following variety people are at present playing at the Arcade Varieties, this city: Belle Cushing, Billy Marsh, La Petite Walters, Gus Warren, Frank DeForrest, Louise Delouis, Allie Elliott, Minnie Johnson, and Harry Weeks.

George W. Herman, late of Trimble's Varieties, this city, is managing the Tivoli Garden.

John Kinlan of this city will take the road next season with a play of his own, entitled *My Cousin from Ireland*.

Louisville, Ky.

AUG. 2.

MACAULEY'S THEATRE.—The initial production of the new operetta entitled *The Cadets*, was given at this house on Friday, Aug. 1, before a large and fashionable audience. This performance was given at the request of many citizens, headed by his Honor the Mayor. Messrs. Warner and Kerker, the authors and composers, may well feel proud of their first achievement.

KNICKERBOCKER.—The usual large business was enjoyed here during the past week, and as before a first-class entertainment given. The new features opening the week were the Sharpleys, Fred and Charles, Musical Mokes, who have revived their old-time act in such a manner as to make it very acceptable. The Brimmers, Bob and Nellie, in their original protom sketch, *Irish Authority vs. Negro Eccentricities*, met with great favor. Mulligan and Morris, who were billed as the Southern team, proved themselves worthy of the name. Keating and Flynn, in their grotesque acrobatic song-and-dance, met with favor. Annie Boyd, in her neat songs and dances, and Billy Baker, in his specialty, *McGhee's Hotel*, and Mulligan and Morris' version of the laughable act made famous by them, entitled *The Coming Man*, in which they introduced their wonderful trained dog, filled out the bill. Closing Aug. 3: The Brimmers, Annie Boyd, Mulligan and Morris and Keating and Flynn. Arrivals Aug. 4: Morton and Miles, Morton Sisters, LeRoy and Aman, the Jeromes, Charles and Ella, and the Woods, George and Nettie.

ITEMS.—Manager Borden of the Knickerbocker was put to serious inconvenience this week by the non-appearance of Little Rosebud, whom he had extensively billed, and who did not think it even worth while to send an excuse. Managers in this city will hereafter get their Rosebuds from another bush, if they wish them to blossom.—A party by the name of C. S. Sullivan has been doing the hotels in this city for the past two weeks by representing himself as advance agent for Mme. Eugenie's Hibernian Blondes. It is enough to say that the above named party is a first-class fraud, and other cities will do well to look out for him, as there is no such a troupe on the road.—Frank Foster, leading man and business manager for the Metropolitan next season, was married to Mary Booth, leading lady of the same company, on Thursday, July 31, at the residence of the officiating minister. The happy couple have many friends in this city and Cincinnati, who wish them well and trust they may live long and be happy.—The directors of the Louisville Exposition are making extensive preparations for their Fall exhibition, which opens Sept. 2, continuing six weeks.—During the past week a stir has been made amongst the religious circles to break up all Sunday amusements in this city. Two garden managers have been arrested on ordinance warrants, and their cases have been continued. In return managers say if their business is interfered with, all saloons must be closed and street cars stopped.—It was reported a few days ago that Stutz's Fashion Comedy co., who were traveling through Kentucky, had collapsed at Elizabethtown. In a card given below Mr. Stutz denies the report, which explains itself:—Bardstown Ky., July 31. The truth of the affair is simply this. One of the members of the company owed a certain amount on a promissory note. In lieu of non-payment of said note an attachment was placed on the baggage of said member. On the following day the company, with the exception of one or two, who were discharged for drunkenness, left for Bardstown, where they were billed, and gave a show, and will do so as long as the management finds it profitable. The story has been grossly exaggerated.

Newark, N. J.

GRAND OPERA HOUSE.—The management promise some rare attractions which will not be made public at present. James Redpath will give a series of seven or eight entertainments at this house on Friday of each week, commencing, probably, Dec. 3.

NEWARK OPERA HOUSE.—Manager Caldwell has his arrangements for the season nearly completed. He refuses to divulge the names and dates of his stars and combinations, but says he will treat the Newarkers to a far better array of talent than has ever before been brought here. The prospects for a paying season here are good; business generally is in a far more prosperous condition than it has been for a number of years.

WALDMAN'S.—Last week the production of Mitt at this house under the able management of J. F. Stephens proved a success and the houses were very good the last part of the week. Jennie Yeamans, in the title character, showed considerable talent. She is a bright sourette and her songs and banjo solos get her lots of encores. R. E. Graham, as Luke Martin, proved himself an excellent actor, and J. F. Peters' Mike was very amusing. Rest of company fair. This week Mollie Williams' comb. in Pinafore and The Invisible Prince.

ITEM.—Frank J. Traynor and Ned Wambold take the road with a new play written for them, and entitled *Tracked and Trapped*. They have made dates with several managers already. Competent critics pronounce the play above the average sensation drama.

Indianapolis, Ind.

OPERA HOUSE.—The Indianapolis Rifles, a militia company, the outgrowth of a similar organization, known as the Russ Rifles, who were forced to suspend, caused by the annals of its treasurer, gave two performances at the Opera House, or rather they engaged a co. to play for them, presenting the comedy *Ours*, to a very light house the opening night. The two characters, Hugh Chalco and Mary Netley, enacted by Al Lipman and Ella Otis, were the only notable attraction the representation offered; the first so dwarfed and overshadowed the others by his excellent rendition of his part that it would be a superfluous task for me to make a detailed account as to the manner in which the remainder of the co. acquitted themselves. The character of Mary Netley, by Miss Otis, was made notable from the fact of her being a prominent society belle and a shining light in a local amateur club. She dressed the character richly, and played it just as a novice would.

CITY GARDEN.—The sketch, *Two Roses*, followed by a sprightly and varied olio, introducing Chas. O. Seaman, in a jig; Vic Reynolds in a number of songs which were greeted with loud applause; Redmond and Clifton in character sketches, introducing a number of songs; they dress nicely; Gertrude Seamon in her vocalisms; J. H. McBride in drum solos; Vic Reynolds and Allie Smith in a double song, dance and reel; these ladies conduct themselves in a worthy emulation. The *Two Orphans*, presented in a most excellent manner, the closing attraction. Next week there will be a new

deal from Soda to Hock—everybody goes. Those opening are the Virginia Trio, C. W. Goodyear, W. H. Riley, Harry D'Lave, Chas. Redman and George Blake. There will be presented the local drama, entitled "The Escape of Modoc." Modoc is the name of a robber and highwayman who stole a policeman a few weeks past.

ITEM.—The local press have commenced a war upon the concert dives of the waiter-girl and wine-room order. We are troubled with a number of them and of the vilest type. The majority of the beer comedienne that pilot the amber fluid among the audiences are recruits from the demi-monde. The occupation as waiters is but a blind to give them a better opportunity to ply their prostituting propensities. The performers are a motley lot of "untalented" people who are unable to obtain an engagement in a legitimate theatre or variety hall. I have been asked by some of these people, "Why is it THE MIRROR never makes mention of our performances?" We obtain a notice from its contemporaries? I have but one answer, which is: "As the accredited representative of THE MIRROR in Indianapolis, I cannot, in justice to that paper, take notice of any performance—meritorious though it may be—that emanates from a flagrantly disreputable place."

Hartford, Conn.

In the absence of any other news it may be worth while to relate an actual occurrence of not a great while since. We did not attend the performance personally, but give it as related to us by an eyewitness and victim. A short time since about a dozen or twenty sick-looking yellow quarter-sheets were stuck upon a few of the bill-boards, announcing the fact that Mons. (we are not advertising him) would appear at the Opera House with a grand gift entertainment. Everything to be fair and square, and no extra tickets to be sold. Very few people thought of the matter again, but the few who did were well repaid for their attendance—in wind.

On the evening in question, although rainy, about 100 people had gathered at the Opera House and taken their seats. Not a sign of an orchestra and very little of stage furniture was to be seen. However, in a few moments the "great wizard" made his appearance, and, deprecating the rainy evening and slim attendance, stated that he would be compelled to sell a few extra tickets in order to draw some of the larger gifts, and half an hour or more was thus occupied. Then followed a few of the old standard "card tricks" and a hat deception, etc. Next was announced the preparations for the gift distribution. This was greatly aided by asking for some \$5 bills in exchange for coin from the audience. A number more invested in extra tickets, and, finally, the first prize was drawn. The winner was given his choice between an order on one of our prominent firms or the money. Choosing the latter, he was told to wait a few moments. A few other numbers were drawn, and prizes announced but not shown, and then came a call for a few more extra tickets. The Professor stated that if the audience would keep their seats he would pass through the house and attend to their wishes. Pass through he certainly did, and out to the depot before he stopped. You can scarcely imagine the effect upon that audience when they realized that they were "faked." It was better than a flowery tragedy. The party from whom the hat had been borrowed followed to the depot and secured 50 cents for the use of his title, and that was the only cash prize delivered. I hope this lesson will do Hartford good.

NEW NATIONAL.—This house will be opened 25th by the regular company, playing one week. Specialties not yet announced. On Sept. 2 the Arnold Brothers comb. open for one week. There will probably be a comb. here opening Sept. 15. The regular season opens Sept. 22.

Buffalo, N. Y.

We have had literally nothing during the past week in the way of amusements. The Academy of Music and Shelby's Adelphi are to be reopened for this week. At the former place the much-performed Pinafore was placed upon the boards Monday evening in a most excellent style, under the management of the Bennett English Opera co. Eva Mills, the original Josephine of the Standard company of New York, sang that part. H. A. Staples, as Sir Joseph Porter, J. Brook house Bowler, as Ralph Rackstraw, Mr. M. Chatman, as Captain Corcoran, and Mrs. Prescott, as Little Buttercup, and the minor parts, were all well represented. The audience was of goodly numbers and applauded heartily. The city is full of strangers in attendance upon the races, and the enterprise of Mr. Bennett may prove successful.

At Shelby's Adelphi, the Lov's Sisters, Lillie Western, Mlle. Zoe, Minnie and Harry Woods, Fields and Hanson, the O'Brien Brothers, Harris and Woods, George W. Hunter, the LeClair Sisters and Terry Ferguson made a very acceptable bill for the performances of Monday afternoon and evening, and will appear the balance of the week.

Emerson's Minstrels of fifty performers are billed to appear the 18th and 19th at the Academy of Music.

Utica, N. Y.

OPERA HOUSE.—Prof. De Chaulatte gave readings, 31st, to papered house, sufficient for him to collect the subscription promised if an entertainment was given. He is evidently an A. No. 1 fraud. Nothing booked for next week.

James Redpath of Redpath's Lecture Bureau has engaged the Opera House for eight consecutive Thursday evenings, beginning Oct. 9 and running to Dec. 4, for operatic and dramatic entertainments, placing the price of admission for the eight entertainments at five dollars. Due notice of attractions will be given.

CITY HALL.—This new house will be ready for occupancy by Sept. 1, without fail, providing the Aldermen of this city quit being at loggerheads and decide who is to have charge, some being in favor of leasing for a term of years, and others for the city to run it.

RINK THEATRE.—This delightfully cool place of entertainment still draws its share of public patronage, the manager changing his specialty artists every week, and always getting the best variety talent to be had, cannot fail to please. The new faces this week are Mlle. Mahburg in songs and dances; Rosa Blair, serio-comic; Carrie Lewis, change and character artist, in her electric protean act; Minnie DeWitt, serio-comic; John Kelly, Irish comedian; Peel Brothers, gymnasts. Re-engaged: Julia Edmonds, being the fifth week for this lady.

ITEMS.—Leon Washburne started from this city Aug. 2, with a good variety show, including El Nino Eddie, Mabel Pearl, Kittie and Dollie Sharp, Edward Brennan,

Gibbons and Russell, Carey and Lee and Carrie Wilson, making his first stand at Ihon to good house. He intends playing through Central and Western New York.—Ed Brennan returns to the Rink for one week, 11th.

New Orleans, La.

Concerning theatrical prospects for the coming season nothing interesting can be discovered even after the most arduous inquiry. Should the yellow fever not visit us, it is likely the Academy of Music will be opened about Sept. 1, with the magician Hermann as the attraction. No one here representing Dave Bidwell knows what attractions, in the way of combinations, have been secured. Mr. Bidwell is now in New York. The entrance to this bijou establishment has been greatly altered for the better.

The varieties may open in November. Thomas A. Hall has engaged several opera troupes; Robson and Crane and John T. Raymond so far.

The St. Charles, our largest and best theatre, has, I regret to say, no one at the helm. The N. O. Gas Light Co., its owner, will rent to such people of first-class character as may come along. Tony Denier's Humpty Dumpty troupe will play there two weeks, and possibly Haverly's Georgia Minstrels and Hooley's Megatherian will appear.

The grand old Opera House on Rue Bourbon will not be opened at all, neither will the Globe.

At present there is nothing doing here and wont be for several weeks. Should we escape yellow fever, and there is good reason to believe we will, the season of 1879-80 will prove remunerative all around.

Baltimore, Md.

The improvements at the Holliday Street Theatre are being rapidly pushed forward; the Fall season opens on the 25th. The attractions that have been engaged so far are: J. W. Collier's Union Square co., in "The Banker's Daughter, Rice's Surprise Party, The Tourists, Gran English Opera co., Adah Richmond Opera co., Lotta, for two weeks. Robson and Crane, the Florences, in a new play, Robert Frazer's Pantomime troupe, Maggie Mitchell, Kate Claxton, McKee Rankin in The Dantes, Joe Murphy, John McCullough, Oliver Doud Byron, Sothorn, Mary Anderson, Fanny Davenport, Ada Cavendish (in Miss Gwilt), and Joe Emmet. With such a list of stars there is every prospect of a brilliant season.

The Front Street reopens on the 1st of September as a first-class variety theatre under the management of E. D. Gooding.

Madison, Wis.

The good ship Pinafore, manned by the Chicago Church Choir, anchored in this port Aug. 1. This is one of Haverly's best companies. The attendance was immense; standing-room at a premium. Excursion trains were run from other towns and cities. The genial Will Davis is in charge of the company. Route: Minneapolis 4th, 5th, 6th; St. Paul 7th, 8th, 9th; Dubuque, Ia., 11th; Clinton 12th; Davenport 13th; Rock Island, Ill., 14th; Peoria 15th; Ottawa 16th.

ITEMS.—Our popular city bill-poster, Jack Reiner, determined not to be excelled, has added to his stands, and is now prepared to attend to the wants of the profession in the most satisfactory manner.—Mr. Geo. Foreman, generally known by the profession as the polite and accommodating clerk of McConnell & Smith, reports the sale of THE MIRROR on the increase.

Gloucester, Mass.

Adam Forepaugh comes to-morrow (4th) with his great show, and the prospects are that he will do a large business. F. S. Chanfrau is coming soon; the date is not yet arranged. Mr. Charles Burnham, business manager of Pike's Opera House, Cincinnati, Ohio, is sojourning for the summer months in this city, and may possibly "take unto himself a better half" the present month, the lady being a resident of this city.

THE MIRROR may be found every Friday, p. m., at John Hanson's, 95 Main street, and is selling very rapidly, as compared with the sale of the Hart organ; the latter sheet has one subscriber in this city, viz.: its appointed correspondent.

H. A. McGlenen, business agent of the Boston Theatre, was in town last week.

Providence, R. I.

The undiminished attractiveness of the "realistic Pinafore" at the Park Garden, is worthy of note, and its continuance a pleasure to the crowds that nightly visit this delightfully cool resort. Eli's Marionettes and Prof. Lawrence, trapeze act, still continue.

SANS SOUCI GARDEN.—Buttercups and Daisies and Pinafore will be given alternate nights of the present week. The Bells of Normandy is soon to be produced.

ROCKY POINT COLOSSEUM.—The attraction last week was the Spaulding Bell Ringers. This week the Cotton Family (Ben, Nellie and Little Idaleen), are engaged, also Sullivan and Haring, two song-and-dance men, and Prof. Mitchell, the fire demon.

Selma, Ala.

Edwards' Opera House is being greatly improved and additional entrances constructed. This will entirely dispel all previous hesitation on the part of some of our citizens from attending the Opera House. The indications for next season are most promising, and dates are being rapidly filled up under the energetic management of Louis Gerstman. The leading attractions, such as F. C. Bangs, Robson and Crane, Joseph Jefferson and others, are already secured. We can also safely predict much more substantial patronage the coming season than has been accorded our dramatic visitors during any season heretofore. The crop prospects are most excellent, the "yellow Jack" nuisance is abating and a rich harvest is awaiting the theatrical people that will "do" the South this winter. J. G. Stutz's Fashion Comedy co. bused at Elizabethtown, Ky., 29th ult. The party took the "foot" train for their homes.

Erie, Pa.

PARK OPERA HOUSE.—The Astons, a tame concern, composed of six people, playing Fanchon and Hidden Hand, came 1st and 2d to poor business.

ITEMS.—Last week's Clipper publishes an article in which it warns managers in making engagements for the Opera House, and further advises managers to keep clear of Erie until the matter can be amicably settled. This matter has been settled satisfactorily to all stockholders. C. J. Caughey, the former manager, has withdrawn all claim, and has stepped down and out, and all managers desirous of playing at this house can do so without fearing trouble, as Wm. J. Sell is the only one making dates, and is the authorized manager.

Milwaukee, Wis.

GRAND OPERA HOUSE.—Haverly's Chicago Church Choir co. appeared in Pinafore 28th, 29th, 30th, drawing good houses. On Wednesday they had one of the finest matinees ever in the house. As vocalists they are very fine, and their acting is quite up to the standard. Will Davis managed the company, and Frank Hildreth acting treasurer. Route: Janesville July 31, Madison Aug. 1, Sax 2d, Minneapolis 4th, 5th, 6th, St. Paul 7th, 8th, 9th, Dubuque 11th, Clinton 12th, Davenport 13th, Rock Island 14th, Peoria 15th, Ottawa 16th, Chicago 18th, one week. Emerson & Hooley's Megatherian Minstrels came here 1st and 2d. They did not come up to expectations. They appear large on the street and in the bills, but lose their greatness on the stage. James "Wallack" to appear next week.

ITEM.—I am informed by F. D. Hildreth, treasurer for Tony Denier's Humpty Dumpty co., that they take the road Aug. 25, striking out in Indiana, with an unusually large company, and some specialties in show-bills, having several very large lithographs, executed by Matt Morgan.

Williamsburg, N. Y.

Since the Novelty closed Mr. Theall has employed a large force of mechanics altering and improving the interior. The balcony has been raised four feet, and several rows of chairs have been added. There has also been another gallery erected, which will make the seating capacity about sixteen hundred. The cost of alterations will reach \$5,000. Haverly's Minstrels will open the season Sept. 1. Mr. Theall has some excellent attractions booked, the names of which I will give in my next letter. The efficient business manager, Harry Williams, is now rustating in the country—a well earned vacation.

Owensboro, Ky.

The prospect for the future prosperity of the drama in Owensboro is encouraging. Heretofore our people have never shown that interest in dramatic matters that other cities of the same size would evince. Very few first-class companies have visited the city, and their visits were "few and far between." Owensboro has the assurance of visits during the next season from the best star troupes, while improvements to be made in the public halls in the meanwhile will afford extra facilities.

Chillicothe, O.

MASONIC HALL.—Nothing dramatic is announced for this house. Elsa Von Blumen commences on the evening of July 30 to walk 100 miles in 25 hours, and is to be accompanied by Herbert Patterson, a young man belonging to the Lyle Guards, under the auspices of which the walking will be done.

CLOUGH'S OPERA HOUSE.—Maggie Mitchell is announced for the opening of this house Sept. 3, to be followed by Joe Jefferson, Joe Emmet and others.

THE MIRROR is on sale at Gould & Kello's book-store.

Covington, Ky.

Nothing done and nothing booked. The project of the new \$75,000 opera house seems to have been abandoned. Marie Prescott of this place, who has been visiting here two weeks, leaves for New York on Wednesday or Thursday, to begin rehearsals at Booth's Theatre, where she is engaged as leading lady, under Mr. Boucicault's direction. Miss Prescott was tendered a benefit before her departure, but very wisely declined the honor.

Elmira, N. Y.

OPERA HOUSE.—Barlow, Wilson, Primrose & West's Minstrels 4th. The following will appear under the auspices of Redpath: The Emma Abbott Opera co. Oct. 14, Criterion Comedy co. 21st, Rice Surprise Party 28th, Salisbury Troubadours Nov. 4, Berger Family 11th, Haverly's Juvenile Pinafore co. 18th, Redpath's Pleiades 25th, Robson and Crane Dec. 9.

ITEM.—Coup's Circus July 29 to good business.

Newport, R. I.

Forepaugh's Circus and Menagerie, which was announced to appear here July 30, changed their route somewhat, and will not be here until early in September.

ITEMS.—W. P. Spaulding and George Dean Spaulding, the bell-ringers, have closed two successful weeks at Rocky Point.—Ben Cotton and his talented daughter Idaleen closed a successful engagement also.—Lillie Wilkinson and husband enjoyed themselves at Rocky Point last week.—Ada Cavendish was here Friday.—Nothing billed.

Manchester, N. H.

Viola Clifton's Lady Minstrels performed at Music Hall Aug. 2, to a good house, in spite of the warm weather. By "special request" they will show here again the 4th. The female base-ballists were here this afternoon (2d) and had a large crowd.

Forepaugh's Circus comes 19th.

Richmond, Va.

VIRGINIA OPERA HOUSE.—Business past week good. No new faces announced for the 4th. Lizzie Aldine closed 2d, for Lynchburg, Va.

ITEM.—G. Russell Wyatt, formerly an attaché of Mozart Hall, has been engaged by John T. Ford to sing a part in Pinafore.

Lancaster, Pa.

Not the slightest ripple on the theatrical surface. John F. Amweg of this city, a member of the stock company of Ford's Opera House, Baltimore, will leave for that city next week for rehearsals.

Aurora, Ill.

At Opera House Tuesday, Wednesday and Thursday evenings, July 29, 30, 31, the Josh Whitcomb comb. and specialty co. of Chicago gave a very fair performance to very poor houses. Nothing on the boards.

Grand Rapids, Mich.

At Smith's the Si Salem comb. gave fair shows to four houses, during the past week. Solon Shingle was produced at Luce's Hall the 31st. The show was very poor. Hooley & Emerson's Megatherians come sometime in August.

Akron, O.

Nothing in dramatic circles. The season opens on the 16th of September, with Joe Jefferson in Rip Van Winkle.

Kalamazoo, Mich.

Amusements very dull. Local Pinafore in preparation.

Syracuse, N. Y.

With both Opera Houses undergoing repairs, there has been no dramatic news the past week. The coming season, opening about the 1st of September, promises to be unusually brilliant.

Atlanta, Ga.

The Kate and Kris comedy co. are booked at DeGives' Opera House for the 7th, and will present Aurora Floyd and Folks of the Period.

Portland, Me.

Nothing doing, and nothing booked. We are in the midst of a theatrical calm.

Detroit, Mich.

Nothing at all doing in this city. Emerson's Minstrels booked 20th at Whitney's.

Ottawa, Can.

Nothing booked since last week. Applications—undecided—come thick. Prof. Anderson's magic and gift show was not a success—people got an idea in their heads that the Professor was the same individual who figured as Cora Richmond's medium for the Religious Spiritualistic Lecture—and they were right. As a worker to get up a house, he's good—knows all the old fakir dodges and used them. Still the house didn't catch. One of his principal acts of necromancy or the black art, consisted of getting four urchins on the stage, cutting a tea-cent pie into four pieces, laying the pieces out on four chairs, then, tying the gaffers' hands behind their backs, and set them to eat the pie; the first through to be the champion pie-eater. Very funny (?); yet the crowd laughed and took it good-naturedly. The Professor and the fair Cora left for Montreal, where they propose giving the intelligence of that city some light.

Toronto, Can.

ROYAL OPERA HOUSE.—Large audiences, despite the very warm weather, greeted Barlow, Wilson, Primrose & West's Minstrels on the 29th and 30th. The company is first-class throughout, and the best, with the exception of Haverly's Mastodons, that have ever visited Toronto for a long time. Nothing booked ahead.

The Grand Opera House is closed, and the probability is that we shall record no engagement for this house until the opening of the Fall season.

LYCEUM.—Bill at this house much the same as for the last three or four weeks back, with the exception of Charles E. Fisher, the Wizard of the West (End), in his "Sorill de Magique," and Wexner and Macklin, song-and-dance. Business only fair.

THE MIRROR can be had at the following news-depots: Robert Marshall, P. C. Allen, and R. W. Wilkinson.

Hamilton, Ont.

On the 24th, 25th and 16th, we had Trial by Jury and Pinafore, by the Fifth Avenue Opera co., to very good business. In Trial by Jury John Nash, J. H. Stuart and Jas. A. Sturges deserve special mention. The chorus was very good indeed. In Pinafore S. P. Norman, as Ralph Rackstraw, J. A. Sturges, as D. E. Deadeye, and J. E. Brand, as Captain Corcoran, made hits. Eva Byron made a very pretty though saucy Hebe. J. W. Norcross, Jr., manager, has made many friends here. Altogether, it is a first-class troupe and will always be welcome to Hamilton audiences. They will return again with new operas.

On the 28th inst. Barlow, Wilson, Primrose & West's Minstrels were here. Primrose and West, by their fine singing and clog dances, won much applause. Eddie Fox is an accomplished violin player. Milt Barlow was very fair in his negro impersonations, and George Wilson made a hit by his funny speeches. The party go to Toronto.

THE MIRROR is for sale at three places in the city, and is very well liked.

Halifax, N. S.

The Academy of Music has been closed since Mr. Nannary's little racket, until Monday evening, when the company, organized under the management of W. S. Harkins, gave a joint benefit. The Cricket on the Hearth was the bill for the occasion. On Tuesday Sweethearts was produced. On both occasions a good house assembled. The company left next morning for Amherst, N. S.; thence to Moncton, N. B.; Georgetown, P. E. I.; Charlottetown and Yarmouth, N. S., returning here about the 20th. The company will be strengthened by Leonora Bigelow. Their choice of manager is in my estimation a wise one, as Will Harkins is just the man to put them through. Ida Van Courtland and E. B. Holmes do not go with them, but will remain in Halifax, probably to join a company which it is rumored Mr. Nannary intends taking down to Newfoundland. Miss Clara Fisher is still rustating here. H. W. Beecher is billed to lecture in the Academy on 6th and 7th.

The Dramatic News of last week contained the following:

I received a circular the other day from F. B. Dobson, stating to be a banjoist, asking for a notice of his "dramatic bureau." In this column of the Dramatic News. Upon the top of the sheet of paper conveying this request are two lithographic portraits—one of F. B. Dobson (very large) and one of Shakespeare (very small). It is quite possible that F. B. Dobson may condone this piece of constructive egotism by the reflection that Shakespeare never played the banjo or kept a dramatic bureau, and that, at all events, Shakespeare is dead. In F. B. Dobson's opinion, doubtless, one live F. B. Dobson is worth any number of dead Shakespeares—especially at the banjo.

Says Mr. Dobson: "He never received such a circular from me. I never played the banjo, and know nothing about it."

"Yes; but how did it happen?"

"I called at the office of the News and asked for the editor; did not see him; saw Gus Heckler, the advertising solicitor of the paper, and asked him why I had been attacked. Mr. Heckler replied: 'BECAUSE YOU HAVE NO ADVERTISEMENT IN THE DRAMATIC NEWS, AND HAVE ONE IN THE MIRROR AND CLIPPER. THAT'S WHY WE GO FOR YOU!'"

—The principal ballet dancers engaged in Europe by the Kalfy Brothers for the new spectacular drama to be produced in Niblo's Garden, Aug. 25, are Mlle. Cornalba of the San Carlo Theatre, Naples, Italy, who is the star; Mlle. Eugenia Cappellini of Barcelona; Mlle. Zattio from Cairo, Mlle. Comis from Milan, Mlle. Ortari, Resailli, Asbestos and Rousalli from Florence, and several coryphees. The entire troupe will number forty persons.

THE VARIETY STAGE.

TONY PASTOR'S.

Good-sized audiences were present during the past week, particularly on Saturday. After much painstaking rehearsal, a new local burlesque, by Stout and Trumble, entitled The Jew Trouble at Manhattan Beach, was produced on Monday evening. There is nothing particularly startling in either dialogue or situation in the production, though an attempt has been made in this direction, and evidently with the best intentions. There are, however, many laughable incidents, and several lifelike caricatures—notably in the characters of Levi Mendathall, assumed by J. F. Peters, and Counsellor Wm. F. Howe, rendered by Geo. L. Stout. Other members of the company, whom we cannot particularize for want of space, did much to make the burlesque presentable, and since the "Jew Trouble" is just now a popular topic, there is no doubt of the ultimate success of the burlesque. In conjunction with the new attraction, the following artists will appear in the olio: John McVeigh and Kate Montrose, in a new rhythmical vocal sketch; Bernard McCredie introduces his automaton Syko; Billy Wyle, the Emerald Gem, makes his first appearance; the three Arnold Brothers have been re-engaged, and have lost none of their well-merited popularity; Howard and Sandford, sketch, song and dance artists; P. C. Foy, the Irish tenor, will sing an original song this week; Ida Siddons still pleases in her skipping-rope act; Fred Roberts, comic vocalist and a great favorite, while George L. Stout, the veteran stage manager, may be seen in a suitable character. The Cannon Act continues the reigning sensation, and is duly appreciated.

HARRY MINER'S.

Pinafore, now in its sixth week, seems to gain in public favor, notwithstanding its threadbare attractions. The houses are packed every evening, even in this hot weather. Manager Harry Miner now presents weekly, one of the best specialty shows in this country, and to one unaccustomed to visit a performance where so many really excellent variety artists are billed nightly, it seems improbable that such an entertainment could exist. Pat Rooney has met with emphatic success and is one of the principal attractions; Gus Williams, now so universally popular, enjoys the admiration of the crowds who come to see him; the Governor, Add Ryman, in his oration, is one of the most irresistibly funny characters we have ever met with, and "brings down the house" in a manner that leaves no doubt of his ability to please an audience; Louise Montague is a favorite and gives entire satisfaction as Josephine in Pinafore; Annie Fox, a pleasing songstress; the Dockstaders, successful from the fact that they are artists in their line; McVickers and Saunders, rattling Irish comedians and vocalists; Press Eldridge introduces a new budget; Charles Gilday and Fanny Beane in a new sketch; the Brennans, refined sketch artists; Bobby Newcomb, Budworth, Noble, Sheldon, and stock company in an excellent bill.

THE LONDON.

The bills presented at this popular house are always replete with all that is calculated to please the thousands who visit the theatre every week, and with a wide-awake manager there is always a guarantee of first-class programmes. The Autocrats of Ethiopian comedy, John Hart, "the Boss," and A. C. Moreland, have reunited and appear in an excellent comic act; the McDermott Sisters dance their Lancashire clog; the Halls introduce their breakneck songs and dances; George Parker warbles her pretty songs; Fields and Leslie, very neat Irish specialty artists, introduce an amusing act; Murphy and Shannon, the great German team, are constantly meeting public approval; Murphy and Mack appear in a very funny act, called Dan and Pompey; Otto Burbank, Dick Parker, Max Murphy, Lottie Summers, Katie Wilson, and many others. The performance embraces a number of the very best specialties, and concludes with Murphy's Secret, which has met with continued success since its first production. Great attractions are promised for August 11, and on the 18th inst., the Champion, John J. Dwyer, and Joe Goss, will appear in a new local drama. There is also in active preparation a new sketch by John Murphy, to be called Murphy's Wedding.

VOLKS GARDEN.

The Volks follows closely in line with its rivals this week in attractions. Fifteen stars are advertised and a really excellent bill is presented. First of all we have the American Four, Pettingill, Gale, Daly and Hoey, the champions of all high-kickers, in their original specialties; then follow the Parkers, introducing songs, dances, etc.; and a wonder called Hugo, who gives specimens of his talent in balancing light and heavy weights, comprising muskets, a heavy table, sharp pointed instruments, etc., on his nose; Ada Stanwood in a selection of ballads; Mark Murphy, the Hibernian vocalist, in new songs; Clara Stuart, the petite songstress; Bonnie Rannels in a budget of German eccentricities; Mlle. Elise Kruger, the popular change artiste, and the Volks Garden favorites, John Morrissey, Minnie Clyde and Sam Norman, who all appear to excellent advantage. The entertainment concludes with a very funny Irish sketch, called Casey the Piper, in which the whole company will appear. Popular prices rule at the Volks, and the public has not been slow to appreciate the fact, judging by the audiences who assemble at every performance.

THE NEW YORK MIRROR

THE ACCREDITED ORGAN OF THE THEATRICAL MANAGERS AND DRAMATIC PROFESSION OF AMERICA.

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ERNEST HARVIER, Editor.

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NEW YORK, AUGUST 9, 1879.

Amusements.

HAVERLY'S THEATRE—Georgia Minstrels.
WALLACK'S THEATRE—Closed.
UNION SQUARE—Closed.
SAN FRANCISCO OPERA HOUSE—Closed.
STANDARD THEATRE—Closed.
BROADWAY THEATRE—Closed.
GLOBE THEATRE—Closed.
PARK THEATRE—Closed.
FIFTH AVENUE THEATRE—Closed.
NIBLO'S GARDEN THEATRE—Closed.
WINDSOR—Closed.
GRAND OPERA HOUSE—Closed.
BOOTH'S THEATRE—Closed.
MADISON SQUARE THEATRE—Closed.
OLYMPIC THEATRE—Closed.
HARRY MINER'S THEATRE—Variety.
THEATRE COMIQUE—Closed.
LONDON THEATRE—Variety.
TONY PASTOR'S—Variety.
VOLKS GARDEN—Variety.

MIRROR LETTER-LIST.

Anderson, Mary
Allen, W. L.
Ayers, Jos. B., (scenic artist.)
Belger, Adele (2)
Brooks, Jos.
Byron, Oliver Doud
Bothwell, John R.
Cassidy, George H.
Clarke, Lillian Cleves
Chandos, Alice
Daly, Augustin (2)
Davenport, Fanny (2)
Eckert, T. Wilmet
Fisher, George
Flake, H. G.
Fraser, Robert
Gelsler, F.
Gray, Minnie Oscar
Griffin, Hamilton (6)
Grist, Chas. B.
Hastings, Marie C.
Henderson, B.
Hatch, Ida
Kelly, T. J. F.
Lingard, Alice Dunning
Lynton, Ethel (2)
McCullough, John (2)
Mills, Eva
Mitchell, Maggie
McDonough, T. B.
Mendum, Chas. A. (4)
Mack, Will
Mortimer, Nellie
McKay, Andy
Ontes, Alice
Pomeroy, Louise (6)
Prescott, Marie
Pickman, Kate
Richman, Adah
Rooney, Pat (3)
Rowe, Geo. Fawcett
Rudell, Geo. B.
Rusner, Prof. (leader of orchestra.)
Stevens, John A.
Sellers, G. Harry
Stevens, Chas.
Sands, George E.
Scott, Lester F.
Schwab, Fred
Sessions, Edith K.
Stanley, Ernest, (Megatherian Minstrels.)
Taylor, Harry, (letter and telegram.)
Temple, Louise
Voque, Elsie
Warde, Fred B.
Wilmet, A. A.
Zimmerman, Ed. E.

A Memorable Life.

The death of Charles Fechter, which occurred in Quakertown, Pa., on Monday night, robs the American Stage of its best romantic actor, and constitutes the dramatic ending of a very memorable stage career. Few actors have engaged in their time so full a share of public notice as Charles Fechter, and few indeed have so conspicuously deserved it. The Fechter who will be remembered in connection with his achievements on the stage, is not the one with whom metropolitan theatres have been familiar for five or six years. It is with the Fechter who twenty-eight years ago created the role of Armand Duval that students of the stage will have to do. Charles Fechter came to New York after he had exhausted his popularity in London and Paris. He came here in his decline, and it is significant that his death should occur at the exact time when the body of his first American manager, Harry Palmer, reached here for interment. Fechter never achieved any real success in this country. In some places he was tolerably successful, but even in Boston his popularity was lately much on the wane, and his engagement at the Athenaeum was the poorest he has yet played.

Fechter combined in himself many of the attributes formerly considered necessary in an actor. He was a consummate stage manager, could dance, fence, paint—and sing (at one time). He possessed versatility, and, though his chief fame rests on his romantic impersonations, he was a finished comedian and the originator of the jeune premier of society drama. Few men understood better the minutest details of the actor's calling, the power of gesture, facial illustration and dressing, and few were gifted with greater grace of mien, mental intelligence, or dramatic force. Mr. Fechter was of late a better actor for others than for himself. He had the misfortune to survive by a decade the taste for the class of drama in which he was pre-eminent, and of which he was the accepted exponent.

It is not needful to recite the shadows which darkened the last years of the great actor's life, and virtually withdrew him from the number of American star players. Physical suffering gradually gained a complete mastery over him, and his record this season is almost barren of interest and incidents.

One cannot, however, repress a feeling of regret that the life of this once great actor should have passed away in the obscurity of a Pennsylvania hamlet, and that a fame which had been resplendent for the stage should find its termination in the darkness of oblivion. So thoroughly had Charles Fechter passed from the public mind that the notice of his death, which ten years ago would have provoked a pang of regret, passed without a ripple, save within the Profession his early triumphs helped to adorn.

Charles Fechter survived his reputation. The last years of his life were blighted and embittered in many ways, how far it is not necessary to say. Fechter never assimilated freely with the Profession here, and his aims and tendency seemed generally to be at variance with it. But it will pay fitting tribute to the brilliant actor and gentleman whose grave will be the only monument of his career in this country.

The Union Square.

Every one is not agreed as to the exact part Mr. A. M. Palmer has played in bringing the Union Square Theatre to the position it now occupies among American houses. But, judging from the outlook for the present season, no one will be disposed to withhold from him the just credit of organizing a remarkably strong company. It has always been a matter of serious question among observers of theatrical affairs as to what features of policy in the management of the Union Square were dictated or suggested by Mr. Palmer. While the firm remained Shook & Palmer it was known, in a general way of course, that the political affiliations of the theatre were due to Mr. Shook. Afterward Mr. Cazauran's position became a subject of inquiry. His affiliations were known to be bad—in fact disreputable. Mr. Palmer was known, and is known, to protest against this. When Lost Children was produced the test came for Mr. Cazauran and his disreputable associate. Lost Children failed most miserably, and was the means not only of freeing Mr. Palmer from the bad influence of Hart's crowd, but also of creating a breach among this cabal.

About the middle of next month Mr. Palmer will open his doors to the public for a preliminary season, and on October 15 the regular season—the first under his individual management—will be begun.

Besides the regular company—all the principal members of which, save Joseph Polk and Linda Dietz, are retained—there will be two additions to the forces: Ellie Wilton, a polished, fluent and sympathetic actress, and Harry Courtaine, a San Francisco comedian whose record there is a very good one. There will be presented several new plays and two or three notable revivals of previous Union Square successes. Mr. Palmer will begin the season, as before stated, under his own exclusive direction for the first time, and under these circumstances we think it now out of place to direct attention to the attractions he has provided. An effort has been made already in certain quarters to assail Mr. Palmer on a point in which he is quite right.

It seems that a certain would-be dramatist, who is in reality little less than a "bilk" and a blackmailer, approached Mr. Palmer with a play which he desired to have read—and withal desired to have approved. Mr. Palmer read the piece—not because he had any confidence in the author, but because he had been to a certain extent involved in the newspaper from which the person drew his support. Finding the piece worthless, he refused it, and almost simultaneously with his declension of it a bitter attack upon him and upon Mr. Cazauran, his literary lieutenant, appeared.

THE MIRROR has no especial reason for liking Mr. Palmer, for it believes that his views are in many respects at variance with those held time out of time by the dramatic profession of America. But Mr. Palmer is, at all events, entitled to have his new piece heard before it is condemned, and, in refusing to be blackmailed, he puts himself at once into entire rapport with honest men and honest managers everywhere. It is, at all events, a most auspicious move for the season.

—The Tourists, in their Pullman Palace Car, open their season in Pittsburgh on the 8th of September. They certainly start with every assurance of success. With a company of unusual strength, vocal talent of a high order, a play replete with life, fun and novel situations, and music suited to the popular taste, it would indeed be strange if they should fail to please the public and make a hit. Time has already been filled in most of the large cities. The company will be under the able management of Mr. John P. Smith.

—The remains of Harry D. Palmer, accompanied by his widow and two sons, reached here from England in the steamship Celtic on Saturday. The funeral took place in the Church of the Annunciation, on Fourteenth street, between Sixth and Seventh avenues, yesterday.

What May Be.

If the bad amateurs are allowed to continue their devastations on the drama, we may expect to see some time a condition of affairs approximating the following:

Buffalo, N.Y., 3d. Jananschek in Chesney Wold to fair house. 4th, Cinderella, by local talent, crowded.

Charleston, S.C., 1st. Edwin Booth played to \$66. H. M. S. Pinafore, by amateurs, to overflowing house.

Little Rock, Ark., 30th. Joseph Jefferson to light house in consequence of local performances by the Fly-by-Night Amateur Association, which presented The Mistletoe Bough, 26th; From-From, 27th, and Pizarro and the Pet of the Petticoats, 29th.

Jefferson, Mo., 1st. Miss Angelina Douglass played Parthenia to an invited audience of 1250 relatives and friends. Six New York managers are negotiating with Miss Douglass to have her repeat the performance in the metropolis. 2d, Jos. Emmet canceled in consequence of no advance sales. Mary Anderson came 3d in Parthenia to small house, owing to recent performances of the piece by local amateurs.

Mendota, Ill., 16th. Master Henry Clay Short, a pupil at the Mendota High School, played Richelieu to an overflowing house. 17th, Lawrence Barrett is billed to play Richelieu. No advance sales.

Richmond, Ind. The Calypso Coterie of society amateurs have distributed 759 tickets for their forthcoming performances of The Ticket-of-Leave Man. No professional attractions booked, as our people will not pay to go to the theatre when they can go for nothing.

Covington Ky. Nothing booked but an amateur performance.

Steubenville, Ohio, 9th. The David Garrick amateur club played The Merchant of Venice to a \$714 house, for the benefit of the President of the club. 10th, Charlotte Thompson in Jane Eyre to light house.

Palmira, N. Y. The New York Comedy company, which has been on the road two months, disbanded at this place on the 22d for want of patronage. The Men of Gaul, a newly organized amateur club of society gentlemen, has just returned from a prosperous tour of the towns in this vicinity. They start out again in Pinafore in a few days.

These examples are entirely supposititious, of course, but they convey a very fair idea of what may come to pass if the march of the bad amateurs is not arrested. Any agent who has traveled through the country during the past season will testify that the picture we draw is not an exaggerated one. The best way to abate a grievance is to understand clearly what it is. THE MIRROR proposes that the profession shall understand precisely how far and in exactly what way the bad amateurs are injuring the business, standing and prospects of legitimate actors and managers.

HECKLER—Mr. Gus Heckler, the fresh young man who has fallen into the hands of the Philistines of Josh Hart's kitchen cabinet, will do well to be more circumspect hereafter when he speaks of THE NEW YORK MIRROR, or there may be a repetition of what happened to him at the Winter Garden fifteen years ago on Aug. 21.

PASTOR—There is no truth whatever in the report that Tony Pastor does not return to his theatre in the Fall. He will be back to New York about Oct. 8, when he begins a two weeks' engagement at the Grand Opera House. On the 20th he appears at his own theatre. Tony's business in Frisco has held up wonderfully.

OPENING—Within a few weeks the regular season will be fully under way. The openings will be as follows: Aug. 11, Comique; Aug. 18, Wallack's and Haverly's; Aug. 25, Grand Opera House, Niblo's, Park; Sept. 2, Booth's, Olympic; Sept. 8, Standard, Union Square; Sept. 11, Fifth Avenue. Daly's (Broadway), Thalia (Bowery), Academy of Music and Madison Square follow in October.

—For some time past the most prominent managers and agents have recognized the pressing need in New York of an Exchange, where they could meet and transact their business without having to resort to the hotels or curbstones. That this matter is to be remedied is now a settled fact. A certain number of responsible managers have gone so far as to locate the hall (or Exchange as it will be called) in the immediate vicinity of THE MIRROR office. It will be fitted up with every comfort and convenience. A direct wire will connect the Exchange with the Western Union Telegraph Co., also a telegraph messenger boy will be provided. All the amusement managers of the United States and Canada will have access to the Exchange, and on or before the 1st of May, 1880, will be invited to accept its privileges, without having to make any formal application, as they have been asked to do by the followers of a newspaper, who have tried very hard to make the profession in general appear to the outside world anything but respectable. The projectors of this enterprise have not forgotten the professional people in general, as a portion of this hall is to be set apart for their especial use. The appointments will be first-class. This will practically do away with the agencies, but it will fill a want long needed in the profession.

—Dion Boucicault has sold his steam yacht, the Shaughraun, to Henry Say.

PERSONAL.

VADERS—Henrietta Vaders has been re-engaged by Mr. Ford.

GRAYSON—Helen Grayson goes with Adah Richmond this season.

OLYMPIC—Hofele opens the Olympic Sept. 15 with a new stock company.

STOEPEL—Robert Stoepel will be leader of orchestra at Daly's Theatre this season.

HAVERLY—J. H. Haverly will be in town on Saturday for the remainder of the Summer.

CURTIS—M. B. Curtis will be the comedian of the Milton Nobles Comedy company next season.

WILLIAMS—Marie Williams, late of the Colville Folly troupe, is not coming back this season.

McCONNELL—Hattie Dean McConnell has been engaged at Gemmill's Chestnut Street Theatre, Philadelphia.

HARKINS—Dan Harkins has not decided what he shall do this season. He may act, but he will not manage.

STEELE—Dora Gordon Steele is the latest contestant for the advertising championship. —Philadelphia Times.

PINAFORE—Ditson publishes Pinafore for fifty cents. A. D. Gordon's version can be got for twenty-five.

BANDMANN—Mr. and Mrs. Bandmann arrive here about Aug. 20, and a party of friends go down the Bay to receive them.

KIDDER—Charles E. Kidder has been engaged as juvenile man of the John A. Stevens Unknown combination.

HOWSON—Erma Howson sailed for Europe on Saturday. She is under a three months' engagement with Sims Reeves.

ODD—Sara Bernhardt said in London that she had heard of only two American actresses—Mary Anderson and Maude Branscombe.

WARE—Annie Ware, it is said, has been engaged for the season of 1879-'80 at James Steele Mackaye's Madison Square Theatre.

\$8,000—The receipts of the Union Square company at Haverly's, Chicago, last week were \$8,000. The Saturday matinee alone was \$1,100.

DAVEY—The many friends of Mr. Tom Davey, manager of the Detroit Opera House, will be pleased to hear that he has entirely recovered from his late severe illness.

FISKE—Stephen Fiske has been appointed a committee of one to still further increase the circulation of the Music Trade Review. That periodical will be enlarged to 32 pages on Sept. 1.

DOUGLASS—Fred Douglass, Marshal of District of Columbia, visited Haverly's Theatre last Friday evening, and expressed himself as highly delighted with the performance as given by the Georgians.

RIGGS—It is hinted that Tom Riggs will be advisory manager of the Philadelphia Park Theatre this season. John Schoffel, the acting manager, is now in New York doing nothing. Riggs is helping him.

WAMBOLD—One day last week Dave Wambold's mother, an elderly lady living in Newark, N. J., received a telegram that her son was dead in Saratoga. Two days afterward it was contradicted. Such cruelty is heartless.

MORRIS—"Col." Theodore Morris gives as a reason why he did not engage McKee Rankin over his Ohio circuit that the booking fee was \$15, and he didn't have the money. The real reason is that Rankin refused to make an engagement with a manager who had neither the power nor the responsibility to fulfill it.

ANDERSON—Mary Anderson will begin her season on Sept. 15. She is to open the Academy of Music, Montreal. Miss Anderson has been spending the Summer at Long Branch, and devoting herself constantly to study. Her repertoire will remain substantially the same as last year, and will be if anything rather more contracted. About the only change will be the resumption of La Fille De Rolande, a character in which Sara Bernhardt achieved an enviable success.

ATHERTON—The Boston Times: Alice Atherton is seen to charming advantage as Bon Ton George, Jr. If she were to do nothing else before dispatching the Dragon but her inimitable imitation of the regulation song-and-dance artist, it would suffice to make her famous and an irresistible magnet. Anything more dainty and suggestively humorous we do not recall, nor do we expect to find this interloper "act" equalled for years, if ever. She has a childish face and simplicity of manner peculiarly captivating.

LOWELL—Ben Lowell, who died at the Sturtevant House on Friday, was one of the best known theatrical agents upon what is known as the Eastern Circuit. Lowell was a native of Maine, and was born in 1838. He was business manager for Maggie Mitchell many years ago, and the Wallack-Davenport combination owed much of its success to his excellent management. Later on he was business manager of the Globe Theatre, Boston, under Arthur Cheney, and he remained in that position until after Cheney's death, when it came into the possession of Stetson. One of his latest engagements was as business manager of the Pinafore Church company. He was to have been agent and general business manager for the combination organized by D. R. Locke and Neil Burgess for the performance of Locke's new play, Widow Bedott.

PROFESSIONAL DOINGS.

—Annie Wakeman goes to Daly's this season.

—Thomas F. Meagher will be a member of the company at Niblo's.

—George W. Howard replaces W. A. Mestayer in the Rice Surprise Party.

—Haverly's Colored Georgia Minstrels open at the Boston Theatre, Monday, Aug. 18.

—The opening piece of the regular season at the Boston Museum will be The School for Scandal.

—The M. W. Leffingwell who goes with the Ada Cavendish party this season is Miron Leffingwell's son.

—Joseph Murphy will open the Grand Opera House season with The Kerry Gow on Monday, Aug. 25.

—Anthony & Ellis' Uncle Tom's Cabin company of thirty people begin their season in New England Aug. 25.

—Nels Waldron has been engaged as stage manager by Steele Mackaye for the Madison Square Theatre.

—George W. Stoddart plays Elder Sniffles with Neil Burgess in Widow Bedott. Mrs. Stoddart is also of the company.

—Florence has a new play, by Fred Marsden, of which he entertains considerable hopes. It will be done at the Park.

—Edwin Booth will inaugurate the new theatre being erected for Mr. Charles Pope in St. Louis, opening on Monday, Sept. 29.

—William M. Ward, the well-known actor, died suddenly of dropsy on Sunday, aged 57. He was a whole-souled and popular actor.

—Haverly's Georgia Minstrels remain one week more, and then go on the road. They open the new Novelty Theatre in Williamsburg, Sept. 1.

—Frank Lawlor comes East to engage some stock people for the California Theatre. Some of his selections last Summer were not satisfactory.

—Ned Thorne will play the Parson, and Frank Budworth the Chinaman, in The Daughters with Rankin. The season opens Sept. 1 in Toronto.

—Fanny Davenport purchased last week a fine piece of property in Canton, Pa. The price paid was \$45,000. It will be hereafter her Summer home.

—W. J. Fleming goes to the National Theatre, Cincinnati, to play General Custer, opening on the 18th. He goes from there to Louisville, Ky., Aug. 25.

—The German Theatre, corner of Vine and Mercer streets, Cincinnati, O., owned by Dr. Heighway, was damaged by fire to the extent of \$10,000 on Saturday.

—The object of Tom Whiffin's trip to Europe is to secure a juvenile man for the Madison Square, also a scene painter and stage carpenter. He returns Oct. 1.

—Will Stuart, a graceful and fluent writer, has replaced that egregious ass, Leander Gilman Richardson, as New York dramatic correspondent of the Philadelphia Times.

—Willie Seymour arrived here on Friday, accompanying Lawrence Barrett, who left on Saturday for his summer residence in Cohasset, Mass. Mr. Seymour travels with Mr. Barrett the coming season.

—William S. Schmidt of Louisville, Ky., a recent debutant, is to be a member of the Mrs. D. P. Bowers-Charlotte Thompson combination. This company will have three leading men—J. C. McCollum, W. H. Power, and probably L. R. Shewell.

—Haverly's Juvenile Pinafore company is to start on a tour of the New England States Aug. 11, opening in Danbury, Conn., thence to New Haven, 12th, 13th; New Britain, 14th, and Hartford, 15th, 16th. The troupe will number fifty children.

—The company which will support Marian Darcy at the Park Theatre, Aug. 20, in The Living Statue, comprises Joseph Wheelock, B. T. Ringgold, Henry Dalton, L. F. Rand, Merce Charles, Stella Congdon, and Eva Garrick, and B. A. Baker (stage manager.)

—J. H. Mapleson will bring with him to the opera season at the Academy, the "Algerian songstress," Mlle. Emilie Ambre, a prima-donna whose appearance at Her Majesty's Theatre, London, last November, and again during April, gave rise to a very high critical impression.

—G. C. Davenport is again coming quite prominently to the front as an Irish and eccentric comedian. Davenport has an excellent voice, and has been pronounced by Dion Boucicault the best Shaun the Post he ever saw.

—The Buffalo Bill combination will take the road Sept. 1, with a company of twenty-four people, and a uniformed brass band, and a band of Indians who make a street parade on horseback wherever they tarry. They open in Davenport, Ia., for two nights. Alf Beverly will go with the company instead of Lon Howard, as previously announced. Josh E. Ogden will be business manager.

—Milton Nobles has filled time up to June 1, 1880. His season commences Sept. 1, and he plays in every principal city in the United States, and his Southern and Western Circuit. Mr. R. S. Wires, Mr. Noble's general agent, having completed all details of business for the approaching season, will leave on Friday evening for his home at Burlington, Vt., Mr. Nobles accompanying him.

Hart's Dramatic Agency.

For some time past Josh and Frank Hart have each had an eye on a prospective dramatic agency. Josh having failed as a manager, and having done no better with his dramatic paper, has determined to embark in a business which may yield at least some profit. What he intends doing may best be stated in his own words:

"The exchange will open on May 1, 1880. To this exchange all reputable managers, actors, actresses and agents will be welcome. DESKS, STATIONERY, PENS, INK, etc., will be afforded managers free of all charge. There they can have their letters addressed, make their appointments, transact their business, write their letters and sign their engagements. In the exchange will be a telegraph office, a messenger telegraph, and indeed everything that will facilitate business. Actors and actresses will come here to meet managers, and can make their engagements without any fees whatever. Neither managers, actors, actresses nor agents will be charged one dollar for the facilities afforded. They will simply be open to whoever wishes to take advantage of them.

"We ask absolutely nothing in return for the convenience offered—neither advertising nor anything else. The only formality to be gone through will be an application for desk room on the part of managers, and tickets on the part of actors and actresses. This formality is necessary to save all parties from being infested by disreputable people. During the summer hundreds of professionals arrive in New York from all parts of the country. The Union Square sidewalk has become their mart—their exchange. Here managers settle upon engagements, terms, dates, etc. But this swarming of theatrical people has become an eyesore and a positive nuisance. So much so that policemen are called upon to interfere. All thinking men and women in the profession have become alive to the inadequacy of any provision for their comfort in transacting their business. Many managers and many actors do their business on the street, because to do it in agencies means a succession of fees which they are not prepared to and should not stand."

JOSH AND FRANK HART.

Mr. Hart's managerial enterprises, it is known, have been of late years singularly unfortunate—one night almost say fatally so. The *Comique*, which he abandoned as no good, has thrived prodigiously under Harrigan and Hart; the *Eagle* (now *Standard*) never achieved any good luck till he left it; the Twenty-third Street Theatre under him was a dead failure, but now Koster & Bial are crowding it. Irving Hall and Central Park Garden are other examples of Hart's collapses. The misfortunes of the Chicago and Novelty parties on the road are well known, and the engagement which a troupe of his played at Tony Pastor's was Hart's Waterloo, so far as New York City is concerned.

How he has fared with the Dramatic News is not so easily said, but their inability to pay Mr. Daly the amount of his judgment indicates that this is on no better footing than Hart's other speculations. Still, we should think that with an edition of 7,400 copies (as per order of American News Company), and with returns of unsold copies averaging less than 3,200 weekly, there would be at least a guaranty of expenses. However, it seems that such is not the case.

There are no means of knowing whether Mr. Hart, in starting next year his dramatic agency, means to suspend the publication of the *News*, or to run it as a sort of circular for the office. As we understand it, the whole situation was fully explained in the following advertisement, which appeared in the *New York Star* of Sunday, July 27—a day after Mr. Hart resolved to abandon management and newspapers for a dramatic agency:

A GENTLEMAN WHO HAS HAD many years' experience in journalism desires a position as editor of an established daily or weekly Democratic paper.

Address C. A. B.,

P. O. Box 2007, New York City.

A satisfactory answer must have been made to this, for it did not appear last Sunday. Mr. Hart's idea was, we believe, to have a resident and traveling manager of his agency business. The former was to be directed by a Col. Theo. Morris, alias Miller, and the latter by Mr. C. A. Byrne. It transpired, however, that as the latter gentleman was legally "on the limits" of the county, he could not represent Mr. Hart traveling, so Morris, alias Miller, was compelled reluctantly to accept the place. We say reluctantly, for Morris had his own reasons for wishing to stay in New York. He bears the following card:

COL. THEO. MORRIS
(alias Miller),
Traveling Correspondent,
HART'S DRAMATIC AGENCY.

Advertisements contracted for at usual rates.
Mr. Morris (alias Miller) does not visit Chillicothe, O.

A smaller card bears this notice:

KAUFMAN,
Representing Hart's Dramatic Agency in
Chillicothe, O.

It is hard to say what degree of success Hart's agency will achieve. We incline to think favorably of the project, as we have great confidence in Hart, outside of management and dramatic newspapers. Among the good results we look for are these:

1. A patron at last for one of Gordon's plays.
2. Payment of salaries due to the Chicago party.

3. Payment of Augustin Daly's judgment for \$3,000 against the *News*.

4. Eight hours a day work for Kenward Philp; and
5. A clear field for THE MIRROR.

If Mr. Hart means fairly by the dramatic profession in his new scheme he will be apt to do well. Should he attempt to run it on the same false principles as he ran theatres and ran his dramatic paper, his failure is a foregone conclusion.

THE MIRROR can do no less, of course, than take a hand at the agency business too.

To that end we contemplate hiring two magnificent brownstone houses, fitting them up regally, and beginning operations on April 1, 1880, as the most appropriate day. The exact disposition of the rooms, etc., is not yet thought of, but at all events we will put McKee Rankin and P. J. Meade in the cellar. The class of people we do business with being the most reputable, responsible, and respectable among managers and players, it will be a point in our favor, as we will be enabled to give them free access to everything, while Hart, who deals with the disreputable only, will be compelled to secure his pens and stationery with strings and chains to prevent them from being stolen.

The following hurried interview, said to be had with Hart, puts a new phase on the whole matter:

"Mr. Hart, do you intend starting an agency?"

"No. It's a fraud. I've got no such idea."

"Then you're not going to supply pens, ink, stationery, etc., gratuitously?"

"Supply nothing!" said Hart with disgust.

"Why should I give these ducks, the professionals, anything? The—"

"—their—!"

"Am I to understand, then, that it is a hoax?"

"Yes, you can understand that Josh Hart gives away nothing. I worked this racket because newspaper business is falling off, and I want to get at them. I'm tired publishing advertisements for nothing. If I once get them in the agency they'll have to pay, or I'll know why, the—"

The reporter made his obeisance to Hart, and retired without any very definite ideas as to what the author of *Blue Monday* meant in starting a dramatic agency.

Bandmann's Emigrant Runners.

Herr Daniel Bandmann is the name of the gentleman who is going to bring over twenty British emigrants to "support" him at the Standard Theatre. THE MIRROR has already protested against this proceeding as being an insult to the profession in America, and as evidencing the circumstance that Bandmann is not only a bad actor, but also an ass. It so happens that to prepare the public for the advent of the twenty professional English vagrants, Herr Bandmann has, so to speak, obtained the services of two emigrant runners, to wit: Leonard S. Outram and R. Townsend Percy.

For both of these gentlemen, individually, THE MIRROR has the most sublime respect; but in their capacity of emigrant runners for Bandmann and his score of imported "duffers" it objects.

It is an American idea that one advance agent is sufficient for any show. But Mr. Bandmann thinks he knows better, and accordingly has two. The result of the matter is that what one is doing the other is attempting to undo. When Mr. Percy gives an order Mr. Outram contradicts it. When Mr. Outram advances a step, Mr. Percy proceeds to stop him.

Now these circumstances (first told in THE MIRROR) have not escaped the notice of the *Spirit of the Times*, a paper which is to the turf what THE MIRROR is to the stage. The *Spirit* says:

Troubles are beginning to buzz about, like Long Island mosquitoes, sharpening their bills for Herr Bandmann. The arrival of Mr. A. Sullivan, the son and agent of Barry Sullivan, the great Irish tragedian, is ominous. The conflict between the German and Irish races is a theatrical reality outside of Harrigan's capital comedies, and Barry Sullivan, who never loses an opportunity of "going for" Herr Bandmann in the old country, has evidently sent forth his son to report as to the prospects of protecting Shakespeare from German aggression in this New World. Rather than have Bandmann tackle Hamlet, the inimitable Sullivan would come over (upon fair sharing terms) and play the part himself. Then no sooner does the Hon. Townsend Percy issue his bulletin as Bandmann's American manager, with his headquarters at the Standard Theatre, than we are honored by the following communication:

STANDARD THEATRE, 175th and 35th St.,
AND LOTUS CLUB, 147 Fifth Ave.

DEAR SIR: May I beg the favor of your kindly announcing that I have arrived in your city, in advance of the Bandmann combination, to represent Mr. Bandmann, and watch arrangements for the opening of this theatre in September? Yours obediently,

LEONARD S. OUTRAM.

Late of Drury Lane Theatre, London.
Mr. Outram has two headquarters to Percy's one, spells Bandmann with two "n"s to Percy's one, and has the additional advantage—no small matter in this city of Capt. Williams—of a club. Behind him, also, is a Combination; and the MIRROR, the "accredited organ of the profession," as it informs us, has already displayed a warning light against the importation of the twenty English actors and actresses, in advance of whom the gallant Outram comes. As the large majority of the profession in this country are English or Irish, or of direct English or

Irish descent, this warning seems to us somewhat absurd, particularly as it would be impossible to form five complete stock companies in New York, from all the material at hand, in the present condition of the drama. Nevertheless, the MIRROR reflects pretty accurately the prejudices of the professionals who are already established here, and who want no more dramatic emigrants to come over in combinations and compel them to play better, or take less—and that means more trouble for Bandmann. Perhaps, if Mr. Outram or Mr. Percy would kindly inform us whom the Herr is going to bring over with him, this portion of the agitation might be quieted. But the advent of A. Sullivan is a sunburst of menace!

So much for Mr. Outram.

Now comes the Evening Telegram, a paper which bears the same relation to afternoon journals that the *Spirit* does to the turf and THE MIRROR to the stage. The Telegram says in substance:

"Mr. Percy is busily engaged arranging for the appearance of Herr Bandmann, whom he has engaged for a season here. Mr. Henderson of the Standard has waived his rights to that house in favor of Mr. Percy, who guarantees Herr Bandmann very ample terms."

So much for Mr. Percy.

But the Clipper, which bears the same relation to baseball matters as the Telegram does to afternoon papers, the *Spirit* to the turf or THE MIRROR to the stage, advances to the defense of Messrs. Simmonds & Brown, whose claims it seems both Percy and Outram had ignored. Says the Clipper:

"Mr. and Mrs. Bandmann will return to this country about Aug. 18, and his company a few days later. His only agents in this country are Simmonds & Brown. Mr. Lacy (!) attends to the press only, and we are informed that Mr. Outram is an actor looking for a position in America."

So much for Simmonds & Brown.

If this increase in Bandmann's advance agents is to continue, it will be difficult to say where it will stop. Mr. Outram publishes in another column the following:

LEONARD S. OUTRAM.

Member of the
Bandmann Special English Company.
Mr. Percy writes us that he has invited 40 prominent citizens to welcome Herr Bandmann on his arrival, which is to occur on the 20th. Messrs. Simmonds & Brown place it on the 18th, and Mr. Outram does not expect him to be here before September. Who are we to believe?

We whisper it softly and trust that it will go no further, but really a man who needs four advance agents to announce his arrival is not likely to come at all. Neither Bandmann nor his twenty emigrants may come, and this is what seems to be most troubling the minds of his agents.

Fanny Davenport's Marriage.

On Thursday evening last, at her mother's cottage at Canton, Pa., Fanny Davenport was married to Edwin Price by the Rev. B. H. Hayden. The ceremony was performed quietly and was witnessed by only a few intimate friends and relatives, among those present being Mrs. E. L. Davenport, Fanny's mother, her sister May, and her brothers, Edwin Davenport, Jr., and Master Harry. The ceremony was performed at the Davenport Cottage.

Fanny Davenport is twenty-nine and Ned Price a few years older. Miss Davenport was born in London, Eng., in 1850, while her father was playing there. She made her first appearance in a child's part for her father's benefit at Niblo's Garden in 1862. Four years later she made her first professional appearance in Providence, R. I., Aug. 8, 1866. She played that season at the Continental Theatre, in Boston, playing the Prince in the extravaganza of *Cinderella*. She then went to the Arch Street Theatre, Philadelphia, as juvenile lady, and thence to Louisville for a season, before appearing at the Fifth Avenue, New York. She is now one of the ten best paying stars in the country, the others being Mary Anderson, Joe Emmet, Edwin Booth, E. A. Sothern, Dion Boucicault, W. J. Florence, Joseph Jefferson, Den Thompson, and Bob Ingersoll. Price is not very well known in New York. His last appearance was in The Happy Pair, in conjunction with Salisbury's Troubadours, at the San Francisco Minstrel Hall this Spring.

Mr. Price will be the leading man of the Davenport combination this season as last, playing Orlando, Charles Surface, Thomas Clifford, etc. Miss Davenport's dates have been mostly all filled up to Jan. 1, by T. W. Davey, her manager. She comes to the Grand Opera House in October. The Davenports have been living very quietly at Canton, and Fanny Davenport's marriage, which had been determined upon for some time, was hastened to occur before the opening of her season—Sept. 8.

Referred to Hart.

30 WEST NINETEENTH ST., Aug. 4, 1879.

TO THE EDITOR OF THE MIRROR:

DEAR SIR:—Wishing to advertise a great deal this season, I would be greatly obliged to you if you would publish in your next issue (Thursday, Aug. 7) the circulation it has obtained during the past year, together with the average it has in the different cities. Hoping you will favor me with the above, I remain, respectfully yours, J. DANIELS.

Mr. Josh Hart of 806 Broadway, N. Y., can give Mr. Daniels any information he may require about THE MIRROR, its weekly average, or weekly increase in circulation.]

Alfa Merrill's Plans.

A representative of THE MIRROR called at the residence of Alfa Merrill in the Stevens House on Monday to ascertain what truth there was in her reported engagement as leading lady of Steele Mackaye's theatre. So many conflicting statements have been published regarding Mackaye and his intended movements that investigation is absolutely necessary to verify them. The Merrills have a suite of beautiful apartments at the Stevens. The first thing which arrests the attention of the visitor on entering is a portrait of Mrs. Merrill, which fully corresponds to the description of her already published in this paper: "A young woman supremely fair and most divinely tall, with blue eyes and golden hair, a charming figure and a sweet full face." What most interested the interviewer, however, was a copy of THE MIRROR, which occupied the place of prominence on the parlor-table.

Mrs. Merrill was away in the country, but THE MIRROR representative was very cordially received by Mr. Merrill, her husband, a rather fine-looking man of perhaps thirty-five.

"I have called to ascertain what truth there is in the reported engagement of Mrs. Merrill at the Madison Square Theatre."

"It is correct. My wife has signed an engagement with Mr. Mackaye as leading comedy and emotional actress of the Madison Square for three years."

"When does the season open?"

"I am not certain, but it will be about Oct. 15—as soon as the theatre is in readiness."

"Has Mrs. Merrill abandoned her idea of appearing in Europe?"

"Yes. The present opportunity was much more desirable. Besides, it is a permanent thing, and does not rest for success on a contingency. Mr. Sargent promised my wife an appearance at the Alexandra Theatre, Liverpool, in September, and everything (including the terms) was settled."

"Are you aware that the Alexandra closed last month, and that Sator, the manager, does not open it until Oct. 20—hence it would have been impossible for Mr. Sargent to have done as he offered?"

"Yes. He wrote to us, deferring the time until December. However, the engagement with Mr. Mackaye takes precedence."

"It is reported, Dr. Merrill, that your wife received offers from a number of managers. Is that true?"

"Yes. See here"—and he proceeded to draw from a box a number of letters. They were from Steele Mackaye, Sargent, Fawcett Rowe and others, and contained offers for Mrs. Merrill's appearance at Wallack's, at the Madison Square and in London. "Mr. Palmer of the Union Square also offered her a part in *Lost Children*. We have had no end of offers."

"Let me ask you whether your wife considers herself an amateur or professional?"

"A professional by all means. She has played, it is true, at three amateur performances, but her principal appearances have been professional. She played three weeks in the South, in Baltimore, Richmond and Washington, under John T. Ford's management; two weeks in the East in Hartford, Bridgeport, New Haven, Springfield, New London and Portland under John T. Raymond; one week in New Jersey in New Brunswick, Paterson, Jersey City, etc., under Raymond, and has besides played Julia in *The Hunchback* at the Fifth Avenue, as you know. She has studied all the principal legitimate roles, and had at one time an excellent offer from H. J. Montague, to play Zicka in *Diplomacy*."

"Is it true, Doctor, that your wife employs any one to represent her on the press?" [Emphatically] "It is not. We have never employed any one for such a purpose."

"Still you must have heard the claim made?"

"Yes, I have. It is without foundation. No one has any authority to so represent my wife. If any one has claimed it he has had no countenance from us. Friends of ours, of course, have been kind enough to speak favorably of my wife's talents and prospects, but the idea of employing any one for such purpose never entered our minds."

"You must realize, Doctor, that very much of what has been published about Mrs. Merrill has been of a character to do her more harm than benefit."

"Yes, I understand that. We do not see all the papers, hence do not know what has been published. But some injudicious comparisons have been made. However, I attribute that to an excess of zeal."

"Have you anything to say about the legal proceedings which your wife began against THE MIRROR?"

"Yes. They were founded on a misapprehension and brought by advice, which was injudicious and may have been interested. Mrs. Merrill felt very much hurt at some of the articles you published, as they had a tendency to misrepresent her with the managers, who would read them in your paper. We have ordered the proceedings to be discontinued, of course, and I feel convinced that beginning them was a mistake."

Mr. Merrill then proceeded to say that what might have appeared as a persecution—the serving of a legal order on Saturday—was merely an accident, and that there had been no disposition on his part or on the part of Mrs. Merrill to do any injustice.

The reporter thanked him for this assurance.

"All we ask is," said the Doctor, "is that judgment will be withheld till Mrs. Merrill

appears, and then the critics may write as her performances may warrant."

After thanking the affable Doctor for his kindness, and expressing the hope that Mrs. Merrill would enjoy all the success she anticipated, THE MIRROR man withdrew.

MUSINGS OF THE GAS-MAN.

On Tuesday, July 22, 1879, in the court presided over by Judge Donohue, Edwin Price by the law of New York was divorced from his wife, Katie Baker, he being the defendant in the case.

On Wednesday, July 30, at Lily Villa, Canton, Pa., Edwin Price was joined in wedlock to Miss Fanny Davenport.

On Thursday, July 31, in a certain alleged dramatic paper, in a department the headline of which plainly states the writer to be an ass, appeared a scurrilous paragraph founded upon an equally opprobrious interview with Mrs. Price, that was published the Sunday before in a notoriously salacious weekly, known as the *New York Mercury*.

Unkind comment upon the facts of this marriage has been made by a number of the leading dailies.

In the first place, I believe that the lives of actors, actresses and minstrels should be as private as those of lawyers, merchants or doctors, and their wives and families.

Believing this, I should not speak of this matter, were it not that so many false and malicious statements had been made and blindly credited.

Though the evil of publicity in the home-life of a professional cannot be avoided, let the true facts of the case be made known and stated.

Mr. Price four years ago married Katie Baker, an actress in the company of which he was a member, and in so doing committed one of those fatal mistakes that frequently blights an existence, and becomes a matter of constant regret—not that the wife was wanting in the proper fidelity due her husband, but the tastes, ambitions, and natures of the two were irreconcilably incompatible.

In abeyance to a just and inevitable law of nature, when affinity is wanting, naught but discord, antagonism and aversion can result.

Mr. Price became a member of Fanny Davenport's company last Fall. As leading man he was naturally associated with and thrown much in the company of the star, and following out a perfectly logical sequence, fell deeply in love.

Miss Davenport reciprocated his affection. But she did not "openly flout" Mr. Price under the noses of the public and profession, as the asinine scribbler lyingly stated, but recognizing the dangerous peculiarity of the situation, and the misinterpretation scandal-dealers and dirt-eaters would place upon it, she told Mr. Price that all demonstration of regard for her must cease. Mr. Price, however, concluded to remain with the company till his contract expired.

We never know what's going to turn up, however.

When Miss Davenport left for San Francisco Mrs. Price served her husband with papers, suing for a divorce and liberal maintenance, mentioning as a co-respondent in the case a non-professional woman in the West.

Mr. Price went to Canada, visiting his mother, and did not return till the time when his case came up for trial.

Mr. Vanderpoel counselled Mr. Price to let the case go by default.

His advice was followed.

When Miss Davenport learned that Mr. Price was free to marry her, she gave her consent at once to become his wife.

Hence the ceremony performed at Canton last week.

The hasty marriage was for the purpose of putting an end to all talk and speculation. The old saying, "Marry in haste, repent at leisure," I trust will not apply to this instance.

These are the plain, unvarnished facts of the case.

Mr. Price does not go out as Miss Davenport's business manager next season, the asinine penny-a-liner to the contrary notwithstanding. The lady's brother, Edgar Davenport, assumes that position. Mr. Price remains as leading man.

The man whose writings require no explanation of their ass-like qualities, should confine his caecothic scribbles to truth, especially when it involves "hints" and "friendly advice."

Herr Bandmann does not believe in patronizing American talent.

He brings over a company considered of but mediocre ability in England.

This is not only taking employment from our own actors—it is adding insult to injury, implying, as it does, that Herr Bandmann believes we have no artists here capable or competent to give him adequate support.

I doubt if he could find ladies in America who, remembering the attack he made on poor Mrs. Rousby, would engage with him, living in constant fear as they would of their lives, and I also doubt whether our men would stand idly by and see ladies assaulted without interfering—and in a summary manner. Who knows but that this reflection may have deterred the pugilistic "Herr" from attempting to organize a company here.

THE GAS-MAN.

—The play with which the Criterion company open the season at Haverly's is new one from the German, called *Our Daughters*. It is by L'Arronge, author of *Dr. G.*

NEIL BURGESS

And His New Play.

When John F. Poole was managing the Olympic in the heyday of its success as a variety theatre, and presenting such a symposium of specialty attractions as Sol Smith Russell, Alice Harrison, Gus Williams, Emma Day, Pat Rooney, George Knight, Leona Dare, J. S. Crossy, Ben Maginley, Adah Richmond, Jennie Morgan, W. B. Cahill and Jennie Hughes, the writer had occasion to ask him one night: "Do you not think that these variety performances will affect the business of the legitimate theatres?"

Poole's answer was characteristic: "A time will come," he said, "when the legitimate stage will look to the variety stage for its star attractions, and it will not be disappointed."

The time he spoke of four years ago has come. Don Thompson and Joe Emmet are probably the best paying stars in the country to-day, and both of these are graduates of the variety stage. A third will be added to the list this season—Neil Burgess, whose picture appears on the first page of THE MIRROR this week.

Mr. Burgess is known everywhere as an actor who remained on the variety boards only because there was no part in the range of the legitimate drama which fitted exactly his abilities. Mr. Burgess has found the character he was seeking in *The Widow Bedott*. He will star in it next year.

Twenty-seven years ago a series of papers under the title of "*Widow Bedott*," were commenced in Neal's Saturday Gazette of Philadelphia, and at once sprang into a popularity which other writers have labored for, but seldom attained in years. They created a furore. The paper in which they appeared attained an enormous circulation. They were discussed in households and public places, and every man and woman in the United States either laughed or was made angry at them.

Ten years ago D. R. Locke, known in political and literary circles as "*Petroleum V. Nasby* of the *Confederate X Roads*, which is in the State of Kentucky," dramatized the *Widow Bedott* Papers. As almost every actress in the country had imparted him to write a play, he presented each one of the applicants with this. It was regularly declined for the reason that no actress who has a remnant even of her youthful beauty left would consent to assume the role of a middle-aged, eccentric woman, for it would fix her status in that line of characters forever. The merit of the play was admitted, as was also the strength of the character, but it was a character which only a very old woman, too old to hope for anything else, would assume. And so the play laid in the author's desk for years.

One night in Toledo a gentleman came to Locke and said: "There is a prodigy down here at the theatre. I want you to come down and see him." Locke went with his friends, and saw a man playing a woman's part. The piece was called *Vim*; the man's name was Neil Burgess.

"It was the most marvelous thing," said Locke, "that I ever saw. Before the performance was over I sent the man word that I wanted him to call on me. That evening there entered my room a light and graceful young man, very modest. It would be impossible to remember him as the man of the burlesque I had seen. I said to him: 'Mr. Burgess, I have looked on you with admiration not unmixed with interest.'"

"Mr. Locke," replied the young man, "I am sorry you didn't see me in a better place than this theatre, but such is fate. I have been desiring for some time to get something better, but I can't find anything that suits me."

"I have got something that was made for you ten years ago," said Locke. "I want you to take a drama I have here and read it over." The young fellow jumped at the idea. He knew that Locke's reputation was as wide as the country, and when he returned with the piece his color was high.

"If it had been cut out for me," he said, "it couldn't have been better."

Locke then made some inquiries about this young person. He was well educated and well raised, and had been in the art and picture business on Tremont street, Boston. The mismanagement of a partner threw him out of occupation, and at that instant a person discovered his qualities for comedy and burlesque, and gave him employment at a variety theatre. He then progressed in his business until he was making \$250 a week. Still, with his graces and good qualities, he disliked the associations of the minor stage. Locke inquired further and found that Burgess was well known in Boston. Mr. Charles Sheppard of the house of Lee & Sheppard said: "He's as good as gold. You can take his word for anything."

The two then arranged to play the piece. Burgess was tied up in engagements for several months ahead, which he could not violate without incurring suit and penalty. In an interval they hired a theatre at Providence, and took up their company.

On the 28th of March, 1879, the play was produced. It was a success from the moment Burgess appeared. So thoroughly did he enter into the spirit of the character, so admirable was his make-up and so unctuous was his style of acting, that the audience, the largest and most critical that Providence ever gave a "first night," were taken by storm. There was no question about it. From first to last there was a roar of laughter, and the most uncontrollable applause

followed the accomplished actor till the curtain went down on the last act.

Mr. Burgess was called before the curtain at the close of each act, and Mr. Locke, the author, was called at the close of the third act. The piece was witnessed by the Governor and some of the chief dignitaries of Rhode Island. The second performance showed an increase over the first, the third an increase over the second. The financial success of the undertaking was assured.

In dramatizing the book, Locke has not followed the author very closely. Little of the dialogue is taken directly from the papers, and when, for dramatic purposes, interpolation or alteration was necessary, the style has been imitated so exactly that the closest scrutiny is necessary to detect where the original left off and the dramatist began. The scheming Widow and the simple-minded Elder are presented precisely as they were created, in every particular, voice, costume, and expression.

As soon as the play had been performed, Locke and Burgess went to work to improve it. Long speeches were cut down, good speeches written up, the dialogue brightened, and situations strengthened, and the other characters well brought out. Burgess was indefatigable, and by the same sort of process that Dunderbary, Solon Shingle, Bardwell Slote, Rip Van Winkle, and Col. Sellers have been built from scant character sketches, *The Widow Bedott* has been wrought. Whatever crudities the play possessed have been removed, and it has gradually been put into shape.

Neil Burgess, the representative of the Widow, is a native of Boston, and is now thirty-three years of age. He was bred to art, and was for some years proprietor of an art store on Tremont street, in his native city. No training could turn the natural current of the taste of such a nature. He made his debut in Boston, and at once took high rank in the profession. Accident thrust him into a female part, at Providence, R. I., and so great a success did he achieve in his whimsical creation, that the public compelled him to continue. He has every requisite for this line of characterizations. His voice is precisely adapted to it, and once in them, he studied as carefully to perfect himself in these parts as he had before in male impersonations. No one seeing him on the stage as the garrulous Widow would suspect for a moment that it was a man masquerading in women's clothes, were it not so announced. There is not a movement, gesture, motion or action that is not thoroughly and perfectly feminine. To Mr. Burgess' credit be it said, he never oversteps the proprieties. No matter how strong the temptation, he is only the woman, without the slightest approach to indelicacy. No actor on the stage is more thoroughly conscientious in this particular.

It is a fact worthy of mention that on the occasion of its first presentation in Providence, the audiences at each of the three representations were made up of the same people, and they received the performance each time with the same enthusiastic applause.

The favor with which *The Widow Bedott* was received by the public seems to have been echoed by the press as the following extracts will show. From the Providence Journal:

"The first performance of a drama by D. R. Locke, widely known as the author of the *Letters of Nasby*, whose political power and force have seldom been equalled in satirical literature, was given at the Opera House last evening. As its name indicates, it is a dramatization from the *Widow Bedott* Papers. Its two principal characters, Widow Bedott and Elder Sniffles, are reproduced from the book, but a dramatist's personae and a regular plot are added to give a complete dramatic form. The plot is a slight one, and a better idea of the drama can be obtained from a summary of its four acts. In the first, the widow's daughter, Melissa, her aiding and abetting cousin Fred, and her lover Tom, whom her mother does not approve, are introduced, and to them enters the widow, who sends the young man out and becomes interested in the report of her nephew of the return of Tim Crane, when she discovers that he is a widower. She invites Mr. Crane to tea, and mistakes the beginning of his proposal for her daughter's hand as intended for herself, but when she discovers his real object she drives him out with indignation. In the second act the widow visits her brother-in-law, Mr. Harriman, and becomes acquainted with Elder Sniffles, whom she despises as a Baptist until she discovers that he is a widower, when she relents. The Elder is moved by a mistaken idea as to her wealth, and they are rapidly becoming attached, when in meetings at cross purposes in the garden between the daughter and her lover, the widow and Elder, the latter hoots at the widow in mistake for a burglar, and she improves the opportunity to faint in his arms. In the third act the engagement is ratified by a daylight meeting in the garden, and the widow makes arrangements for the entire renovation of the parsonage in accordance with her remarkable taste. The fourth and concluding act depicts the return of the happy pair to their parlors, adorned with pictures of Pharaoh's daughter in modern costume, finding Moses, and Venus and Cupid, made refined by the addition of what Mr. Sniffles terms 'pantalettes.' They are greeted by the village choir, and the Elder improves the opportunity to present the bills for refurnishing to his spouse, who repudiates them, and

is full of a scheme to marry her daughter to a rich man's son, when she and her lover enter as man and wife. Mr. Harriman relieves the complication by announcing a call from Oregon to the Elder, who accepts, in the expressed hope that the savages may relieve him of his wife, and by presenting the house as a wedding gift to his niece, whose husband he takes into his employment.

"It will be seen by this that the plot is not complicated or difficult, and the strength of the play is in its characters and the felicity of its dialogue. The two principal characters are very complete, drawn with a firm hand and as distinct as Nasby himself or any of the personages of the *Confederate X Roads*. They are extreme types, both actual and living ones, not mere bundles of extravagances, and both consistent and realistic. They are, to a certain extent, caricatures, but especially mark the difference between caricature and extravagance in the deepening of the natural effect, and intensifying rather than destroying it. They are such caricatures as may be seen in Hogarth's '*Morning*,' and in other of his plates, exaggerated but vivid and perfect in themselves. The dialogue is full of a broad humor and very felicitous strokes, whose point is not to be missed. The widow's expression, 'I believe in election and damnation—election for myself and damnation for most other people—and I take great comfort in it,' is a fair though not the brightest specimen, and the humor is as abundant as it is unctuous and amusing. It is not the genteel comedy, as flourished before Goldsmith, nor resembles the thin and highly polished dramas of Robertson and Byron in the present day. In the technical term it would be called low comedy, and perhaps, but for its length, denominated a farce; but it is a very amusing and successful play under whatever title it may be called.

"The character of Widow Bedott was taken by Mr. Neil Burgess, and very successfully. It may be set down as a rule that dramatic parts cannot be well taken by members of the opposite sex, and that when they are so it is the purpose in the female to emphasize her shape, and in the male to make a broad burlesque. In this case, however, the character is so strongly a caricature that it can be taken without too much visible incongruity by a man, and Mr. Burgess has so peculiar a faculty that he fits it exactly. He adapts himself to it so perfectly that he is not at all lost or confused by the necessity of keeping up a double deception, but can devote himself entirely to the demands of the acting in the dialogue and plot. There is a peculiar rapidity and impulsiveness to his utterance, which is exceedingly appropriate, and does not become confused with the torrent of words, and the whole performance is distinguished by its farcical consistency and many felicitous touches of expression and action. It certainly is entitled to high praise in what is termed eccentric character."

The Press, speaking in the same strain, said: "Mr. Burgess, in his peculiar line, has no equal; no one can approach the perfection with which he depicts the rather strong-minded, forcible, and illiterate old lady. As Mr. Locke well says, there is no leading actress who will attempt such a part, because it is not showy; few men have the genius for presenting female characters faithfully; so Mr. Burgess has the field to himself. He completely fills the bill; his tongue can fly as fast as any woman's; he makes up splendidly as an old-fashioned female of fifty or thereabouts, and his acting in the part is all that could be desired. The audience appreciated the quaint sayings and the comical situations and gave the most liberal applause. Mr. Burgess was frequently called before the curtain."

The Dispatch said: "Mr. Burgess is an actor who deserves success. He has created a new style of character acting, and has been very successful. Now he starts out in the world with a four-act comedy, as funny as funny can be, in which his peculiar talent is shown to the greatest advantage. Widow Bedott has a future, and a great one. An actor of intelligence, and with a funny play, Mr. Burgess should find that pinnacle of fame all actors seek to reach."

Mr. Burgess is a hard worker in his business, and he has labored faithfully to obtain recognition. His business is now in the hands of C. R. Gardiner, and judging from the way his time is filling there seems to be little reason to doubt that Widow Bedott will be one of the cardinal dramatic successes of 1879-80.

—The Rice Surprise Party remains at the Boston Park until Sept. 1. The succeeding attractions will be as follows: The Union Square company from New York, which will revive *The Banker's Daughter*, and possibly *The Daughters*. After a two weeks' season, the Park Theatre company will play for five weeks, reviving *Hurricanes*, *Old Love-Letters*, *Engaged*, and probably playing *The Palace of Truth*, as well as a new comedy which Manager Abbey will bring home from Europe. On Oct. 20, Miss Emma Abbott, with her English Opera company, will appear for two weeks, presenting *Paul and Virginia* for the first time in Boston. Sothern will follow on Nov. 3, presenting *The Crushed Tragedian*, *Dunderbary*, and several new pieces. Miss Ada Cavendish comes Dec. 1, for four weeks, playing in *As You Like It*, *Miss Gwilt*, *Hunchback*, etc. J. K. Emmet comes Jan. 5, for two weeks, with *Fritz in Ireland*. Some weeks are not filled. Lotta will begin a four weeks' engagement March 9.

The Death of Charles Fechter.

At ten o'clock on Monday evening Charles Fechter, the world renowned actor, breathed his last at Quakertown, near Philadelphia, Pa. By his death the stage loses one of the finest actors of romantic parts seen in this generation. He was born in London in 1824, and was the child of a German father and an Englishwoman. Almost in his infancy he was taken to France by his parents, and there he remained until he had grown into manhood. Thus it came to pass that he spoke three languages with equal facility, although his pronunciation of English was strongly marked by both French and German accent. In early youth his artistic studies included painting music and sculpture, and he was more than commonly proficient in all. It was on the stage, however, that he was to make his mark in public life. He made his first appearance in the Salle Molere in Paris. Later on he joined the company of the Porte St. Martin, and it was there that he made his great hit as Armand Duval in *Camille*. He was the original creator of this part, and his conception of it has been faithfully followed by others.

Fechter's success as Armand Duval induced him to try his fortunes as an English actor in London, where he had already appeared with a French company in the St. James Theatre. He secured an engagement at the Princess Theatre, and appeared there in October, 1860, in *Ruy Blas*. His success was immediate. His passion and power more than atoned for the fault of his accent. The actor later created a marked impression as Don Cesar de Bazan and Hamlet. The famous yellow wig in the latter part worked up the critics and led to countless columns of newspaper discussion, which the actor took advantage of in a pecuniary way—for it made him the talk of the town.

Later on Lady—then Miss—Burdett-Countess became his patron, and through her wealth and influence Fechter mounted high on the ladder of fame. In *Othello* he failed, it is true, but as *Lagardere*, in the romantic drama, *The Duke's Motto*, in *Fan-Fan* the Tulip, *Bel Demonio*, *Edmund Dantes*, *Belphégor*, *Robert Macaire*, and *The Corsican Brothers* he won renown and money.

As an actor in those days Mr. Fechter was absolute, but as a manager he was imprudent, and his reckless expenditure prevented him from amassing a fortune. His overbearing temper, too, estranged him from his associates. Adversity overtook him even while his theatre was well filled every night. It was then that Fechter's intimate friend and ardent admirer, Charles Dickens, induced him to come to this country, and there is no doubt that the extravagant puff with which the novelist heralded the actor's appearance did much to injure the latter here.

Mr. Fechter made his first appearance in America at Niblo's Garden in 1870. He afterwards played at the Park, Lyceum, Grand Opera House and Broadway, but nowhere with much success. His various starring tours through the country are well known. He developed great popularity in Boston. Mr. Fechter leaves property to the extent of about \$2,500 beyond incumbrances. He will be buried in Philadelphia.

—Mrs. Carrie Cline, wife of Herr Cline, the once celebrated rope-walker, died Sunday at St. Luke's Hospital. She was indebted to Mrs. Barney Williams, Miss Davenport, and Mrs. Thorne, Sr., for many kindnesses and attentions during her last hours. She was interred in Greenwood Tuesday.

—The Grau and Wolfsohn English Opera company comprises *Blanche Corelli*, *Alice Hosmer*, *Nellie Morant*, *Henri Laurent*, *Julian Francisco*, *C. Paul Brown*, *Myron Calice*, *V. G. Demorest*, and *Paul Shattuck*. They will open at the Holliday Street Theatre, Baltimore, Sept. 8, with a new opera, *The Cadets*. The repertoire further includes *Pinafore*, *Fatinizta*, and *The Little Duke*.

—The following telegram was received on Tuesday: "St. Louis, Mo., Aug. 5.—Ernest Harvier: D. L. Morris, the variety comedian, died at Cape Girardeau yesterday." This has been a bad week for the profession, the death-list including Charles Fechter, Ben Lowell, William M. Ward, and D. L. Morris. The last was a fine exponent of so-called "Dutch" comedy.

—The Park will not open its regular season with *The Crutch and Toothpick* as intended, but with *Brother Sam*. Alluding to it the Dispatch says: *Brother Sam* is by the late John Oxenford, and was originally produced in this city at Wallack's Theatre, on Saturday, Dec. 21, 1872. It partakes more of the character of farce than of comedy. The plot of the play is simple, and it is very nicely worked out. A reckless young man, to regain the favor of a rich uncle, pretends to be married and settled, and suddenly finding himself visited by aforesaid uncle, borrows a wife for the occasion, and eventually finding himself discovered, consents to marry in earnest, not jest. Mr. Sothern plays the Hon. Sam Shugsby, and Mr. John Gilbert played here the part of Mr. Rumbelow, the uncle. Miss Edie Gernon was the Mrs. Trimbush, and Miss Rose Coghlan (and afterwards Edith Challis) the borrowed wife, Alice. It had previously been played in San Francisco by Mr. Barton Hill. It is an immensely funny play. Mr. William Blakely, who traveled with him many years ago in England, Mr. Compton, son of the great comedian, Henry Compton, Mr. Braginton, a new actor here, and Julia Stewart, a fascinating comedienne, appear with him.

Sothern on Hart's.

E. A. Sothern, in reply to an interviewer in Montreal, in speaking of the attacks on the Duke of Beaufort, said:

"Yes, some kind friend has taken the trouble to send them to me. However, it is of but little consequence. The paper is an irresponsible one, has no standing among the profession or theatrical people, and consequently the matter must be treated as if it did not exist. I am surprised to hear you say it circulates among the people of Montreal. I have been assured by my friends here that the scurrilous articles have been looked upon with the utmost contempt. His Grace did write a letter to them, which they published. He did it after he left us, but had he known the low standing the paper has, he would have considered it beneath his position as a gentleman to have taken any notice of them whatever. As to our movements from here, they are somewhat indefinite. The Duke of Beaufort will probably arrive here from Quebec on Wednesday or Thursday. After a few days in Montreal we go to Niagara and down the Hudson. We then go for a week or ten days' yachting with the editor of the *Spirit of the Times*. After that our party join Mr. Bennett at Newport, and go with him on his yacht to the various watering-places. His Grace will return home about the middle of September. I do not think I shall visit Montreal professionally, as my time is all filled. Possibly we might open here for a few nights before we go fishing next year."

"Eagle Wally."

Prof. August Waldauer, who fulfills the manifold duties of leader of the orchestra of DeBar's Opera House, St. Louis, director of the Beethoven Conservatory, manager of the Home Operatic Society, etc., has written a new play. Several of Waldauer's previous works, such as *Fanchon*, *Pearl of Savoy*, and *Little Barefoot*, in the hands of Maggie Mitchell, have proved eminently successful. His stage heroines have heretofore been cast in the petite mold, but he has now essayed a piece the leading feature of which is a strong female character. *Eagle Wally* is the title and that of the principal role. She is a woman of free spirit and daring beauty, with a hard-headed, tyrannical father, whose house she quits and betakes herself to the mountains, trusting to her own resources for protection. She is hunted by a lover whom she despises, and is waiting for one whom she loves, but to whom she gives no sign. She is mastered by jealousy, and under the sway of this passion becomes almost hateful. As a retribution for a wrong she is humiliated publicly by the man she loves. She plots vengeance and gets her discarded lover to assist her, promising him herself as a recompense. Her scheme is frustrated. The act of vengeance is committed, but her love reviving, she saves her lover's life by a deed of daring which makes her famous. *Eagle Wally* is what may be called a romantic melodrama, and it is artistically constructed and well written. The language is simple and pointed, and the dialogue easy and flowing. It is in five acts, and the pictures and climaxes are all good and effective. It will take a strong actress to do the heroine justice, and in proper hands the play will hardly fail of making a strong success. Prof. Waldauer is now engaged composing the music for the play. We hear something of the piece being tried at Booth's.

—Messrs. Benton & Luetchford, managers of the new Academy of Music, Rochester, returned home on Saturday last. They specially call the attention of managers making engagements over the Central Circuit to their beautiful theatre, it having a seating capacity of 500 more than any other place of amusement in Rochester.

—Sothern and Florence will fish again next Summer, but much nearer civilization, having resolved to trade off their Labrador river for one more accessible. Whenever they wanted anything in particular they had to send a schooner for it, and in case of illness it would have been days before a physician could have been brought to them. The steamers alone charged them \$1,000 for bringing them to the Natasquanand, calling for them, and the expense of the whole six weeks' pleasuring foots up quite \$8,000—over \$1,000 a week.

—Ford's Theatre, Washington, is to be entirely remodeled; the front will be torn out, and the entrance made from there; the gallery is coming down, and arrangements are in progress for getting the third floor of the adjoining building so as to enlarge the stage. The entire house will be covered with Brussels carpet, including the ground floor and stairs; the seats are to be upholstered, the walls frescoed and paneled with fine paintings, new drop scene and curtain, gas fixtures, etc. By next season Ford expects to have a new theatre, the side of which will be on the Avenue line, and probably on the square opposite Willard's, but no negotiations have been commenced for the lot yet. Ford's season at the Opera House opens with *Fatinizta*.

At the Lyceum Henry Irving gave his closing performance July 26, and departed upon a Mediterranean cruise with the Baroness Burdett Coutts and a pleasure party in the steamer *Walrus*, officered by employees of the Cunard company. The Royal Italian Opera at Covent Garden closes the season July 26. *Hamlet*, with Mlle. Heilbron as Ophelia, had been produced with fair success.

—The Mordant and Boniface combination will appear at the Walnut, Philadelphia, on Monday. It contains the following: J. H. Rowe, G. C. Boniface, Frank Mordant, William Gleason, James Harrison, Edward Coyle, George B. Hudson, Miss Jean Burnside, Mina Crollius and Miss Harrison.

The company of the Theatre Gymnase struck lately. They complained of being compelled to rehearse every day, Sundays included, from 11 in the morning until 5:30 at night. The fine for being absent was ten francs. The management yielded.

Summer Resorts.

The grand question agitating the feminine mind is where to go, whether sea breezes or mountain air will bring back the roses to the pale cheeks caused by Winter dissipation. The attractions of the most noted and fashionable resorts are carefully canvassed. What to wear, and where to get the greatest amount of goods for the smallest outlay, is the question of the day. All of our fair friends, we say now, as one of our lady friends (who, by the way, is a noted shopper) always says: "For anything you want pertaining to Ladies' Misses' or Infants' wear, go to BLOOMING."

A visit to that noted Emporium of Fashion, situated at 338 and 340 Bowery, between Bond and Great Jones streets, disclosed a line of Novelties that struck even our inexperienced eyes as being perfectly charming, and we no longer wondered at our friend's preference for this favorite store.

DRAMATIC DIRECTORY.

We continue this week the publication of a Dramatic Directory, intended to serve as a guide, by which the whereabouts and addresses of Managers, Agents and Performers may be found. It will be added to and amplified until it is complete, and where changes suggest themselves as desirable they will be made. There is no charge for the insertion of names or for the changing of addresses. Names displayed in full-face type, one dollar per month. Parties giving their address at this office have their letters received here and forwarded. Notices should be sent immediately of any change of residence. Amateurs are not admitted into this list, which is intended only as a reliable record for the profit and convenience of professional people.

ALBAUGH, J. W., P. O. Box 92, Long Branch, N. J.
ANDERSON, MARY, this office
ANDERSON, ROSE, this office
ALDRICH, LOUIS, 8 Seaver Place, Boston
ALLEN, FRANK E., 47 Myrtle Ave., B'klyn
ACKERMAN, IRENE, this office
ALLEN, Ethel, this office
ALLEN, W. L., 114 East 19th St., N. Y.
ASHIE, S. S., 12 Union Sq., N. Y.
ABOTT, Emma, Westminster Hotel, N. Y.
ATWOOD, Chas., Union Sq., Theatre N. Y.
ASHFORD, J. R., Ocean, N. Y.
BARNES, George H., N. Y. Prtg Co., Chicago
ABLEY, Henry E., Continental Hotel, Paris
BURGESSE, Nell, 12 Union Sq.
BORDEN, Nell, Knickerbocker Hotel, N. Y.
BURNHAM, Charles, Pike Opera House, Cincinnati
BAKER, Ben, 84 Broadway
BURGESSE, Cool, this office
APPLETON, Aaron, 83 Broadway, N. Y.
BYRON, Oliver, 204, Atlanticville, N. J.
BARRETT, Lawrence, Cohasset, Mass.
BANGS, F. C., 1107 Spring Garden St., Phila.
BARRY, C. W., 467 Sixth Avenue, N. Y.
BOWERS, Mrs. D. P., Lake George, N. Y.
BUCKLEY, E. J., 37 Tremont St., Boston
BOOTH, Edwin, Cos Cob, Ct.
BUTLER, Robert, 1 Patchin Place, N. Y.
BARRYMORE, Maurice, 18 North 9th St., Phila.
BARRON, J. M., 347 Hollis St., Baltimore
BOUCAULT, Dion, Hollis Theatre, N. Y.
BELGARDE, ADELE, this office
BANDMANN, Daniel, Standard Theatre, N. Y.
BROOKS, Joe, Opera House, Detroit
BROWN, T. W., 1536 Ridge Ave., Harrisburg, Pa.
BERGER, Fred, G.
BARNES, W. E., 84 Broadway, N. Y.
BATCHELDER, JOSIE, 36 E. 12th St., N. Y.
BONIFACE, George C., this office
CLAXTON, Kate, New Brunswick, N. J.
CHANFRAU, Henrietta, 84 Broadway, N. Y.
COWELL, Sydney, Park Theatre, N. Y.
COGHLAN, Charles, Court Theatre, London.
CAMPBELL, Bartley, 12 Union Sq., N. Y.
CLARKE, Kit, Opera House, Holyoke, Mass.
CUMMINGS, Minnie, 12 Union Sq., N. Y.
CALLENDER, Chas., 106 East 4th St., N. Y.
CHANFRAU, Frank, 84 Broadway, N. Y.
COWPER, W. C., 326 W. 14th St.
CLARK, John, Tony Pastor's Theatre
CARHART, J. L., 169 West 23d St.
CLANCY, VENIE G., Walnut St. Theatre, Phila.
CAYENDISH, Ada, this office
COLVILLE, Sam, 12 Union Sq., N. Y.
CARY, Annie, 12 Union Sq., N. Y.
COLE, Sadie, B. 12 Union Sq., N. Y.
COLLIER, J. W., Union Place Hotel, N. Y.
CANNING, Matt, Long Branch, N. J.
CROUSE, Chas., Nat. Prtg Co., Chicago
CARLISLE, G. M., Bank St., N. Y.
CLARKE, Geo., Lotos Club, N. Y.
DARGON, Augusta, 12 Union Sq., N. Y.
CHAPMAN, Harry, 12 Union Sq., N. Y.
COMAN, Barry, 84 Broadway, N. Y.
CLARKE, LILLIAN, CLEVELAND, startevant Ho
DAKRE, A. C., Continental Club, London, Eng.
DALY, M. C., this office
DAVENPORT, FANNY, this office
DOLAR, Emma, 350 W. 23d St., N. Y.
DAVENPORT, G. C., this office
DICKINSON, Anna, 12 Union Sq., N. Y.
DAVIS, Chas., 12 Union Sq., N. Y.
DEHAVEN, Claude, 14 Union Sq.
DAVIS, Henry C., 5 E. Jefferson St., Louisville
DAVENPORT, May, this office
DELEON, T. C., P. O. Box 55, Mobile, Ala.
DEVILO, D., Chickering Hall, N. Y.
D'AVY, Hugh A., 243 W. 14th St., N. Y.
DUFF, John J., this office
DOBSON, F. B., Keyport, N. J.
DEUTER, Tony, Nat. Prtg Co., Chicago
DAWN, Elliot, Continental Hotel, N. Y.
ELLIS, Florence, this office
EYTINGE, Rose, Gillis's, London.
EVANS, Frank, Union Place Hotel
EDMOND, Willie, Park Theatre, Boston
ELSTER, Edie, 12 Union Sq., N. Y.
EMMETT, J. K., 14 Union Sq., N. Y.
EVANS, J. P., 83 Broadway, N. Y.
ELLIOTT, W. S., 220 E. 32d St., N. Y.
EDWARDS, Maze, Park Theatre, N. Y.
EYTINGE, Pearl, 12 Union Sq., N. Y.
EDWARDS, John W., Nashville, Tenn.
FRAYNE, Frank, 12 Union Sq.
ELTON, FRED, Crane's Theatre, N. Y.
FISHER, Charles, Daly's Theatre, N. Y.
FLOYD, Wm., 12 Union Sq., N. Y.
FAWCETT, Owen, St. Paul, Mich.
FRYER, J. C., 350 E. 124th St., N. Y.
FISHER, Kate, P. O. Box 278, East N. Y., L. I.
FITZGERALD, W., care Grimes's, San Francisco
FLORENCE, W. J., Fifth Avenue Hotel, N. Y.
FOY, Ida, 210 West 13th St., N. Y.
FLISKE, Stephen, Lotos Club, N. Y.
FROHMAN, George, 250 E. 78th St., N. Y.
FARRELL, Martha, 12 Union Sq., N. Y.
FORT, Sam W., 12 Union Sq., N. Y.
FRANKLIN, Jos., this office
FLOYD, William R., Continental Hotel, Paris
FARRELL, Minnie, this office
GORDON, MARI, Fifth Avenue Hotel, N. Y.
GROVER, Lillie, McKee's Theatre, Chicago.
GANTCHER, Phil W., Chestnut St. Theatre, Phila.
GEISTMAN, LOUIS, Opera House, Selma, Ala.
GRAU, Maurice, 108 W. 13th St., N. Y.
GOLDTHWAITE, Dora, 149 E. 22d St., N. Y.
GARDINER, ED., 207 S. Morgan St., Chicago
GOODWIN, N. C., Jr., Larchmont, N. Y.
GRIFFIN, HAMILTON, this office
GOTTHOLD, E. M., 12 Union Sq., N. Y.
GARLAND, J. P., Waco Tex.
GAYLER, Chas., Westmoreland Hotel, city
GROVER, Leonard, 12 Union Sq.
GOSSIN, J. LESLIE, Windham, Greene Co., N. Y.
GORMAN, John, this office
GRAYSON, Helen, this office
HAYDEN, FRANK, 27 Holyoke St., Boston

HUGHES, JENNIE, 32 Bond St., N. Y.
HILL, J. M., Haverly's Theatre, Chicago
HOLMAN, Harriet, London, Ontario
HESS, C. D., 12 Union Sq., N. Y.
HENSHEW, Thomas W., this office
HART, Josh, 86 Broadway
HENDERSON, Wm. Jr., Long Branch, N. J.
HALL, Pauline, Enquire Office, Cincinnati
HOWARD, May, Shelbyville, Ind.
HOUGHTON, Helen, 1729 N. 7th St., Phila.
HACKETT, Mrs. J. K., 144 East 28th St., N. Y.
HOWITT, Belle, 171 E. 91st St., N. Y.
HARRIS, W. S., Tarry, Nova Scotia
HARRIS, D. H., Larchmont, N. Y.
HOWARD, Geo. W., 1066 Washington St., Boston
HENDERSON, Effie, Long Branch, N. J.
HICKEY, J. M., 12 Union Sq., N. Y.
HAMILTON, NANCE, Long Branch, N. J.
HAMLIN, John A., 12 Union Sq., N. Y.
HICKEY, S. M., Union Sq. Hotel, N. Y.
HENDERSON, Wm., Standard Theatre, N. Y.
HARRISON, G. W., 105 Pacific St., B'klyn
JACK, Sam T., Enquire Hotel, N. Y.
JEFFERSON, Jos., Hoboken, N. J.
JEFFERSON, Julia, 84 Broadway, N. Y.
JOHNSON, Martha, Laflite, 1729 Pine St., Phila.
JOEL, Alfred, 247 E. 13th St., N. Y.
JOYCE, Laura, 12 Union Sq., N. Y.
JACKSON, HART, Haverly's Theatre, N. Y.
JEFFREY, John B., Journal Prtg Co., Chicago
JORDAN, MABEL, Tom's River, N. J.
JANANISCH, Fanny, Swampscott Mass.
JESSOP, Geo. H., 1 Union Sq., N. Y.
JOHNSON, Robt., Howard's 12 Union Sq.
KENNEDY, H. C., 131 South 8th St., Phila.
KIRALLY, Bolossy, Junior Garrick Club, London
KENNALL, EDWARD, 154 Court St., Boston
KIDDER, E. E., 14 Union Sq., N. Y.
LEWIS, CATHERINE, this office
LEWIS, Jeffries, Palace Hotel, San Francisco
LINDE, HERMANN, London Era office
LINGARD, W. H., 128 E. 37th St., N. Y.
LINGARD, Dickie, Adams House, Boston
LINGARD, Alice, Dunning, this office
LEHNEN, PHILIP H., 12 Union Sq., N. Y.
LAURENS, Josie, 111 Whalley Ave., New Haven, Ct.
LISLE, ROSE, 12 Union Square, N. Y.
LENNOX, Walter, 203 Summer St., Phila.
LEONARD, Mabel, 22 Washington St., Hoboken
LARKELLE, Nellie, 83 Broadway, N. Y.
LINGHAM, M. V., Union Place Hotel, N. Y.
LACY, Harry, Sinclair House, N. Y.
LEV, James E., Hoffman Hotel, N. Y.
LYTTEL, W. H., 11 Union Sq., N. Y.
LEONARD W. J., Wallack's Theatre
LEIGHTON, Louse, 12 Union Sq.
MCCULLOUGH, John, 22 East 15th St., N. Y.
MITCHELL, Margt., Bos. City, N. Y.
MODJESKA, Helena, 83 Broadway, N. Y.
MCDONOUGH, J. E., 12 Union Square, N. Y.
MCDONOUGH, T. B., this office
MURPHY, Jos., Graham House, San Francisco
MARSH, Fanny, this office
MORTIMER, Gus, 12 Union Sq., N. Y.
MURRAY, GEO. W., 12 Union Sq., N. Y.
MAEDER, Clara, Fisher, 127 Girard Ave., Phila.
MAEDER, Fred, G., 83 Broadway, N. Y.
MORSE, F., Standard Theatre
MAEDER, Frank, 27 Court Building, Chicago
MORACCHI, Mile, 613 N. 4th St., Phila.
MORRIS, Clara, Riverdale, N. Y.
MCABE, J. H., 235 Kearney St., San Francisco
MACKEY, F. F., 142 N. 11th St., Phila.
MCVILLIE, Emile, Oakland, Cal.
MEYER, Marcus, City Hall, San Francisco
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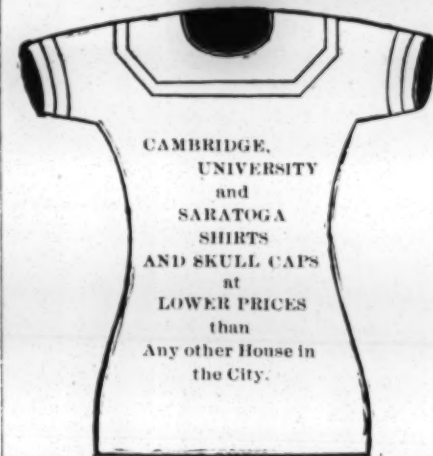
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